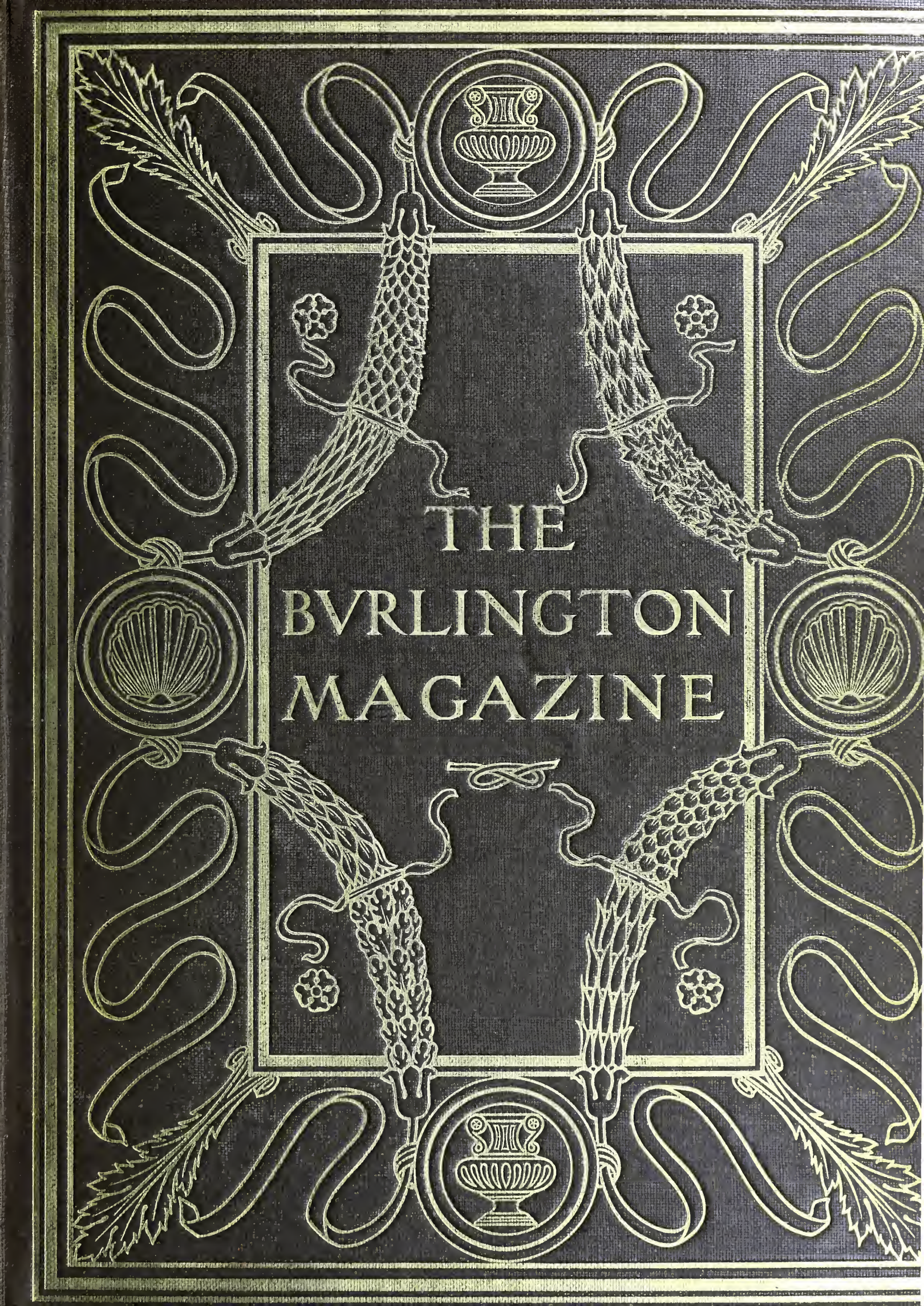

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Sultan Husein Mirza
By Behzad
In the collection of Dr. F. R. Martin

EDITORIAL ARTICLE

À BERLIN!

WE happened a few weeks ago to call a friend's attention to a small panel in a London sale room. Three days later he informed us that the purchaser had found upon it the signature of Rembrandt in his Leyden period (a discovery thoroughly justified by the workmanship), and had already started for Berlin with his treasure. For Berlin! Great Britain has so completely abdicated her place in the world of art, that the finder of a good picture will not waste a day in London. Had America been the destination, the dealer's haste would be more comprehensible. There greater fortunes are amassed; they are amassed more quickly, and they are spent more generously. But Germany has not the same financial advantage over us. The prices paid by the Berlin Museum and by Berlin collectors are often large, but they are not larger than those which our own authorities from time to time expend. Whence then comes our conspicuous inferiority in reputation and in results achieved?

That the director of the Berlin Museum has unique authority among living critics counts of course for much, but the organization he has introduced into German art affairs counts for still more. In the course of time he has gathered round him not only other German Museum directors, but also the great leaders of German society, politics and finance, united in an association infinitely more strong and real than anything of which Great Britain can boast.

Thus, when a good picture is taken to Berlin and immediate purchase by the Kaiser Friedrich Museum is out of the question, it can at once be passed on to one of the public or private collections in touch with that great central institution, and so be retained for Germany.

What a contrast with our position here! Not only is almost every Englishman ready to sell to the highest bidder anything or everything he possesses; not only is there no organized effort to prevent the exodus of our art treasures; but there is no one whom a seller can approach with a reasonable chance of immediate purchase. The National Art-Collections Fund is ill-supported and rarely open to prompt negotiation; the National Gallery is reduced to impotence by an absurd administrative system. It is only in the British Museum that we find any trace of a consistent, methodical policy.

Could the same tradition of scholarship and quiet foresight be introduced into our other institutions, there would be less cause for pessimism. Our national ostentation and extravagance would continue, but the resulting exodus of every saleable work of art from the country would be watched and controlled, so that quite irreparable losses would no longer occur.

The National Gallery is the proper centre for such a policy in England, as the Berlin Museum has become a centre for Germany. But the condition of the National Gallery seems hopeless. There is no chance that the present system will be swept away, for both political parties are now committed to it. Lord Rosebery made the bad beginning; things have been reduced to a farce by Mr. Asquith; while Lord Salisbury and Mr. Balfour, during their successive terms of office, blessed it with the approval of inaction.

Nor can we hope, even in these democratic days, to prohibit by law the exportation of works of art, without giving the owners some sort of compensation by

State purchase. That implies the raising of a purchase fund by taxation ; a fund which no existing political party would have the courage to protect, and which no up-to-date Chancellor of the Exchequer, face to face with a Budget deficiency, would fail to misappropriate.

The mere formal registration of the works of art in England, would be no less dangerous than futile without such assured financial backing. The list would be simply a guide to the collectors of Germany and America,[1] as we may judge from the fate of any important work of art found in England to-day. Its discovery is announced with a flourish of trumpets ; and a week or two later we hear that it has been sold to Berlin or to New York. In existing conditions, the best safeguard of our national Philistinism is our national ignorance.

Jealously guarding then this last stubborn earthwork against the superior resources and science of our distinguished foreign raiders, we must put aside the vain hope of any wise or helpful action by politicians of either party, and trust to private enterprise, as we have learned to do in so many other matters.

The National Art-Collections Fund is still a possible nucleus for some definite policy in art affairs ; perhaps Lord Northcliffe and Mr. Charles Frohman will make it a real force, when they have done the same for the British Army ?

[1] The imminent removal of the tariff upon works of art imported into America will at once accelerate immensely the export of art treasures from this country.

TWO PORTRAITS BY BEHZAD, THE GREATEST PAINTER OF PERSIA

BY F. R. MARTIN

WHEN Turks and Persians talk about art they always name Behzad and Mani as the greatest painters of the East. Of Mani we know very little, and the few paintings which have been ascribed to him are later forgeries.

For Behzad the sources are rather more copious, but still we cannot make out in which year he was born. We know that he was a pupil of Pir Sayid Ahmed from Tabriz, who was a pupil ot the Master Djehangir, and Djehangir had learned painting from the master Goung, who is considered the founder of tne Timurid school. Of the work of these three masters nothing is known with certainty. All probably worked in the Chinese style, as we find many traces of it in the work of Behzad, and the founder surely was a Chinese. Behzad seems to have begun work in the two last decades of 1400, as the British Museum has a superb manuscript with many miniatures, dated 1496, and the Boustan by Saadi in the Khedivial Library at Cairo with one miniature signed by Behzad is dated 1488. He became a painter at the court of Sultan Husein Mirza Baikara, one of the last Timurids, who reigned in Khurazan from 878 A.H. till he died in 912 A.H. (1506). He is known as a poet and a great patron of art, and his poems, copied by the most famous caligraphers of the time, are still very highly esteemed by the orientals. Everything in way of art produced during his reign has great style and unsurpassed execution. After the death of his protector in 1506, Behzad went into the service of the new ruler of Persia, the Saffavidian Shah Ismael, also a great art lover, with whom he was in high favour. The Turkish sources tell a story as characteristic of the Shah as of the esteem in which artists were held at that time. When the Shah went to war with the Turkish Sultan Selim I, he said, 'If I am beaten I do not wish to see Shah Mahmud (a celebrated caligrapher) and the Master Behzad fall into the hands of my enemies ;' and he had them hidden away. On returning from the disastrous battle at Chaldiran, 1514, the first thing he asked for was Behzad. After the death of Shah Ismael, 1524, the famous artist probably continued to work as a court painter under his successor, Shah Tamsp, because the Turkish sources mention a copy of the 'five poems of Nizami' written by Maulana Mahmud and illustrated by Behzad for the Shah. He also decorated with miniatures a famous copy of 'Timur nameh,' written by the celebrated caligrapher, Sultan Ali Meshedi, which belonged to the



PORTRAIT OF THE DERVISH FROM BAGDAD, BY BEHZAD
IN THE COLLECTION OF DR. F. R. MARTIN

library of the Indian Emperor Humayun, when his camp was taken by Shir Shah in 1539. We do not know when Behzad died, but I suppose it to have been at the beginning of the reign of Shah Tamsp. We know that beside him is buried his nephew, Rustem Ali of Khurazan, who died in 1563 at Tabriz.

The two portraits now published were found in the same album as the little portrait of a Turkish prince by Gentile Bellini (probably representing Sultan Djem, the unhappy son of Sultan Mohammed who fled to Europe and died at Naples). The album which I bought was only the end part of a large album which in the middle of the last century was in the possession of the Imperial Library of Constantinople. It is said to have been given by the father of the present Sultan to one of his favourites, whose sons divided it as Orientals always do. My part passed into the hands of a Turkish book lover, from whom I bought it, and the other parts are said to have been previously sold to Europe. Originally it was certainly one of the most splendid albums in the East, more interesting than the famous album of Sultan Murad (1574-95) which is now one of the glories of the Imperial Library of Vienna.

The second painting is, as the inscription states, a *Portrait of the Dervish from Bagdad by Master Behzad.* This inscription may be contemporary, but I am rather inclined to believe it added when the album was put together about 1600, when also the beautiful arch-shaped ornaments were made. It is without any doubt the finest Persian portrait I know. It is painted on brown yellow paper in a brownish tone. Brown is the colour of the order of dervishes. Only the undercoat is in bluish, the lips and the face have light red tones harmonizing with the brown.

Very few masters have so fully concentrated the whole expression of a portrait on the eyes and the lips. He has made everything simple, and everything that might distract the eyes of the spectator from the eyes of the portrait is suppressed. Behzad has studied every detail in the face ; see how he has observed the difference of the nostrils of the dervish's nose. The extraordinary ornamental way he has made the ears, which are no real ears but purely decorative ones, can only be explained by his desire to harmonize the lines of the turban with the dress. How correct and well drawn is every part of the body under the heavy woollen coat ! It reminds me of the charming Greek fourth-century sculpture in the Imperial Museum at Constantinople, representing a young boy with a large cape of sheepskin under which one can see the slightest movement of the breast and the hand holding the cape together. Every one who has been in the East will recognize this man ; I have seen him hundreds of times sitting and dreaming in the mosques, in the bazaars, in the cafés. He is always the same, and never less interesting.

The man is the best representation of the submissiveness of the East, of that submissiveness which knows that one day its time will come, when the East will resume its great *rôle.* It might be a splendid illustration of the Turkish people, which has so long been subdued and now suddenly has come to power. So is this man. He does not grieve over his fate. He knows and contemplates on the passing of time, he remembers the time when his native town, Bagdad, was the centre of the culture of the world, when it played the same part as *la ville lumière* during the last century. How wonderfully are these eyes drawn, these looks which are absorbed by thoughts and directed inside without missing what happens round him ! They see everything that is happening now, but consider it of little importance in comparison with what has been and with dreams of better times. The whole figure is of quite monumental character, designed with a strong sense of the decorative, and it is built up as strongly and firmly as the dervish order to which he belongs. Is not that pointed turban a symbol of the East, which will break all the prejudices of Europe and once more show what power is hidden there ? Only one thing is not as it ought to be in this portrait, the hands. They are probably not drawn by Behzad, who always drew fingers in the most elegant way, quite like the Chinese. It very often happens that Persian portraits were left unfinished, that the master only did the head and perhaps outlined the body, leaving to pupils to finish the picture, just like our great painters in the seventeenth century. I have several such heads and unfinished portraits, where, better than in this picture, one can see the difference between the brushes that have worked on it. I hope to publish them in an elaborate study of Persian painting on which I am engaged, and of which I hope to issue the first volume in about a year.

The frontispiece represents, as the inscription states, *Sultan Husein Mirza,* grandson of Sultan Baikara, who was himself a grandson of Timur, the conqueror of the world. It is only a sketch in pencil on paper, with some parts finished in pen drawing. The portrait was surely intended to be executed in rich colour, as the ground is already covered with a thick paste of a most charming light green. The cape of the Sultan's dress is worked out in the beautiful scroll-pattern so characteristic of the time and the country. It is drawn in red ink, and the belt and the dagger are adorned with a little gold. The head of this oriental ruler, 'every inch a king,' resembles the portraits of Henry VIII. But there can be no question of this portrait being copied from or inspired by a Holbein picture of the king, as Sultan Husein was already dead in 1506, and this sketch was without any doubt made during his lifetime. The Sultan certainly sat to the artist. If it were a copy,

the artist would not have made all these alterations on the fingers and the dress, which he corrected with ink, and left some parts in pencil because the whole had to be covered with colour. In that respect also this sketch is very interesting, because it gives us a good idea how eastern artists worked, and shows that their marvellous drawings in ink were not made at once, but after long preparation. In this portrait the artist has drawn the hands himself, and we see what a master he was. The long fingers are quite Chinese, and worthy of one of China's best early artists. The legs are perhaps a little too short in comparison with the body.

Now I may ask those who have, without any prejudice against eastern art, examined these two portraits, are they not wonderful, and is it not still more wonderful that such masterpieces should have been made in Persia just at the same time as the great artists in the Netherlands were creating the work which we consider unique of its kind? Cannot these eastern portraits be compared with the very best portraits of Memling and his contemporaries? Are they not as good as good Holbeins?

In the collections of Persian miniatures in Europe certainly, many a fine portrait is hidden, perhaps unknown even to its proprietor. May this little note serve to discover many others and complete the list I am preparing of the works of Behzad, one of the greatest artists of Persia and one of the great painters of the world.

IN MEMORY OF CHARLES CONDER

BY CHARLES RICKETTS

Le ciel si pâle et les arbres si grêles
Semblent sourire à nos costumes clairs
Qui vont flottant légers avec des airs
De nonchalance et des mouvements d'ailes.

PAUL VERLAINE.

WITH the death of Charles Conder, one of the most exquisite personalities in modern art has become lost to English painting. The rare possession of singular gifts, a marked personal control in the use of them, made the appreciation of his work less easy to contemporary criticism than it is now, when suddenly it falls into focus, as if it belonged to the past. To the few and constant admirers of his pictures while he was a contributor to contemporary exhibitions, something rare and remote seemed characteristic of them, as if an artist long since dead had returned again from beyond the border land where all time is one, to move musically in an enchanted isolation along forgotten ways, lulled by the memories of old songs, and the echo of the laughter of witty adventures; his art evoked all the pathos and glitter of pleasure which is timeless, like beauty itself which knows no age.

Fromentin has stated that the secret of fine painting is to 'render the invisible.' Few artists have conjured up by association, and by an expressive use of their medium, that something which is not the mere statement of the visible. The alchemy by which impressions and moods become symbols of an unique train of thought was always at his command; and, since nothing beautiful and welcome in human endeavour is without ascendancy in the best of our experience, which we call 'the art of the past,' I would compare him with painters who have anticipated or counselled his efforts, and explain his affinity with them, which is in itself acceptable; and in what way he is dissimilar, for in the difference resides an even rarer acquisition to our experience and delight,

The immortal Watteau stands foremost among the conjurers of 'a desirable life.' No artist has excelled him in endowing what might seem an occasional view of it with that rarity of perception which transmutes fact and fiction alike into the most precious of realities. More than Tiepolo, even, Watteau is 'the great poet of the eighteenth century.' The poetic spirit took refuge with him away from the poets of his time. In the canvases of two or three eighteenth century painters, and in the works of some musicians, we find the dawn of Romanticism, which has become the great achievement of the art and literature of the nineteenth century. Watteau bequeathed to his period a manner, not a message which his century could understand, and the music of Gluck and Mozart became lost for a while in the sound of the hungry tramp of the Revolution.

I would not insist upon a comparison between the master and the modern. At two points only does their art touch: both are idyllic painters, both are colourists; but in temper they are dissimilar. Some of Watteau's mastery had to pass through the facile hands of Fragonard and become coloured by a more worldly vision; the glamour of the *Fêtes Galantes* had to be morselled up in the fantastic art of Monticelli, before the convention could be taken up by Conder, who brought to it something different, something at once more explicit yet more moody, more capricious and more complex, in which the spirit of Verlaine's 'Fêtes Galantes' is rendered into terms of painting, and the abstract little festival figures of Monticelli remoulded by a modern mind which blends irony



THE OPAL CLOUD. BY CHARLES CONDER
IN THE COLLECTION OF MR. EDMUND DAVIS



AU PAYS BLEU. BY CHARLES CONDER
IN THE COLLECTION OF MR. EDMUND DAVIS



LES PASSANTS. BY CHARLES CONDER
IN THE COLLECTION OF MR. EDMUND DAVIS

with pleasure, which is gay, witty and alert, yet convinced that youth and even power pass like a summer cloud in our experience, in which beauty alone has the power to endure.

The 'Fêtes Galantes' of Paul Verlaine have seemed to many a transposition into verse of Watteau's paintings; as a matter of fact, they express a different mood, they are more ingenious, more conscious and less candid. The point of view of the friendly men who gave titles to some of Watteau's paintings, notably *La Lorgneuse* and *Le Flûteur*, has been chosen as a point of departure, and next to such dainty poems as 'L'Allée,' 'La Grotte' and 'Cortège,' etc., the most piquant designs of the painter become mere abstractions in which beauty alone need be considered.

> Le soir tombait, un soir équivoque d'automne ;
> Les belles, se pendant rêveuses à nos bras,
> Dirent alors des mots si spécieux, tout bas,
> Que notre âme depuis ce temps tremble et s'étonne.

These marvellous lines transcend—or shall we say 'traduce'?—Watteau's programme. The witty word-magician evokes the pathos and the bloom of autumn, which was the painter's season, but the laughter of Heine breaks through the mists, or some old terminal Faun (who remembered Ovid) has whispered into the ear of the poet vague half-hints and broken music, and his poems have become epigrams set to an accompaniment of viol and flute.

The influence of Fragonard counts in the development of Conder's painting, but not Fragonard's laughter; this was too local, too easy, and it has aged. His influence is less constant than that of Gabriel de Saint-Aubin; the example of that great-little master was only technical, it affected Conder's drawing, which English critics find difficult to understand. The rest of his art is modern, and was possible only at the time in which it appeared. Whistler and the print-makers of Japan had discovered the use of certain delicate transitions of tint. Beardsley, working on a hint caught from Whistler's peacock room, had developed what I would call cloud-ornament — that is, pattern deprived of its stem, and drifting in showers of spangles, clusters of feathers and puffs of blossom. Conder's influence changed the course of Beardsley's designs into an interpretation of 'modernity,' but the curious lace-like traceries and clouds of patches of the draughtsman gathered round the edges of the painter's fans, to assume, however, an aspect of petals and falling pearls, in lieu of the crescents and thistle-down shapes used—I had almost said embroidered—by Beardsley.

I would hasten on to the essential quality in Conder's work, in which he will stand the severest tests, and challenge comparison with the sunniest aspects of painting. Conder was a colourist of astonishing range and invention; this gift usurps in his work the premier place. Monticelli sacrificed coherence for the sake of colour, but his painting was also based on the contrast of light and shade, and in the use of both he sometimes lapses into over-emphasis. There is often a certain banality in his colour, tawny golds, ruby, peacock-blues, bright scarlets and cheap pinks. With Conder the tones are at times almost hueless, like the gleams in water or upon old faded silks and, dare I say so, some modern tissues and fabrics in which we perceive the truth of Rodin's statement, that 'modern dress is yet a living art.'

In his silk paintings Conder discovered a new medium; his fans will some day be considered classics. Those of Watteau glimmer like a mirage of the memory, but they are nothing else; the master was not himself when he did them; should one be found, it would merely reflect the methods of Berain and Gillot. Great artists have chosen fan shapes to paint on; Degas and Manet have even done pastels in this form, but their works are in a sense occasional, they correspond to the use of the circle and the oval for a picture. A fan by Conder is different; it is often more occasional, if you will, but the design melts into the texture of the surface, the medallions, spangles and lace-like borders tend towards the actual details of a dress. One of his fans does well enough in a frame, its true value becomes manifest when it is mounted and so becomes a living ornament or accessory of dress, revealing in its countless harmonies of colour and inventions of detail that which might well be studied by some *couturier* of the future. The 'Conder dress,' the 'Conder pattern' may some day become a mode, just as Madame de Pompadour put in fashion *le déshabillé* Watteau; for it is not generally realized, that, with the exception of some chance pictures, Watteau created his dresses; his contemporaries wore the periwigs and hoops of Hogarth. He does not even reflect the stage fashions of his time, but more often the modes affected by Vandyck and Veronese recast and refashioned. I have met somewhere with the clever statement, that the painters of the eighteenth century did not paint nature, *i.e.*, trees and distances, but something very like them. This definition is of wider application, and we may admit that nature is still uncaptured,—that great art consciously and little art with pedantic literalness and self-satisfied effort have not succeeded in painting nature but 'something very like it.' Beyond question, the wish to render only the choicest appearances, not facts, was deliberate with Conder, whose place is in the realms of fancy, whose sense of life tended ever towards that which is desirable and rare. I have tried not to call his paintings fantastic or poetic—both terms would be excessive. A Frenchman would at once use the right word and call them *féerique*.

It has been said that Watteau created a visionary world, that he did not paint women but 'woman,'

whilst Fragonard merely represented the *soubrette*. What stage has Conder chosen or created, and what of his women? Delightful swards and sunny bays, and, above, the motion of summer skies are seen through a tangle of garlands. A drift of petals gathers upon the skirts of his women like moths about a light. Some water festival or pageant of dress is being held at the court of Titania or some other Sultana of Fairyland, who is bent on adventure and change. All the Fairy Godmothers who have nursed Prince Charming are here to dance; later they will bathe at a neighbouring pool and feign that Actaeon is hiding in a thicket. Soon it will be time to don disguise again and go to the Venice of Byron and Alfred de Musset, to bask in the limelight of passion and singe their wings at Bengal flames, or they will call at the house of Mademoiselle de Maupin, now married, alas!

Conder's women are not timeless, they have forgotten their age; but this, like beauty, is often a mere matter of opinion! We shall find their histories on the stage of Beaumarchais: they have passed into the realms of immortality not in the painting of Watteau but in the melodies of Mozart. They are 'the Countess,' Donna Elvira, all are anxious to pardon,—they are peeping at the moving pageant of the ladies of Spain, for Don Juan was seen but a moment since, 'the girl yonder in the large odd hat may be Cherubino, who knows?' But what can have detained Donna Anna? It is so late; the 'Queen of the Night' has sung her great aria, the air is close,—there are too many roses!

Walter Pater has written to the effect that, in moments of play, we often realize the expression of our happiest powers, and become the richer by perceptions which are denied to our more strenuous moments. To whose work could this justification better be applied than to the festival art of Charles Conder? The proof will be found in his delicate fan paintings, for these surpass in number and importance his few oil pictures, in which we admire, however, the same love of colour and perception of a 'privileged life.' Occasionally his oil pictures purpose to be direct transcripts from actuality. A cloud of opal foam breaking on a floor of ivory is called *The Esplanade at Brighton*; an amethyst sky above a tropical sapphire sea purposes to represent *Dornoch*, which is a place where strawberries 'may sometimes be eaten in August.' Most of these works are so charming that we regret their rarity, yet they do not yield all that enchants us in his many fans, silk paintings and decorations. Several of the latter are considerable in size, really decorations, and, what is more, delightful in colour, design, and in the sense of wit and romance which they evoke, the sense of luxury which they express, and the love for beautiful things that pass away, like laughter and music, the mirage of noon, the magic of the night the perfume of flowers, and youth, and life.

THE EXHIBITION OF FAIR WOMEN

BY ROGER E. FRY

THE Exhibition of Fair Women, for all the impertinence of its title, is one of great interest. The somewhat casual selection which the subject, or the interpretation put upon it, allows has been singularly fortunate in permitting us to catch a sight of some great masters at rather an unusual angle. One would scarcely have guessed, for example, that the revolutionary Courbet would come out so entirely the 'old master,' would go so entirely in his tonality and even *facture* alongside of the Reynolds. Nor should I have ever supposed that the freshness and vitality of a very simple, unambitious Goya in between would have made both look so elaborate, would have damaged especially the great Reynolds, with all its wonderful science, so seriously. Then, again, how interesting to see Manet taking up Goya's idea of emphasis at the point where he left it, and pressing it to such fierce conclusions as in his great portrait of his mother! The logic of it is overpowering in its precision. His conception of colour demanded the utmost breadth of the lighted planes, and his idea of character and form the utmost relief consistent with that. In fact he required in paint a relief analogous to that attained by Donatello—flat in the higher planes and sharp in its transition to the *fond*. Such a relief demands at once the utmost force and the utmost subtlety, and Manet establishes it so convincingly that for the sake of a colour opposition he can actually afford to discount it in the flat black mass of hair plastered on the brow. A masterpiece of painting, but hardly of technique; for it threatens to be but a wreck in the near future.

Already Monticelli was preparing in his portrait of his mother the very opposite conception of relief, the planes broken in every direction by the vibration of atmosphere. Monticelli's idea was destined to be victorious for the time, with the result of greatly lessening the expressive power of art; but we have only to turn to M. Simon Bussy's portrait to see that time is already bringing its revenge. The absence of any great example of Renoir is to be regretted, since of all painters of



THE SPANGLED FAN. BY CHARLES CONDER
IN THE COLLECTION OF MISS MABEL BEARDSLEY



THE ROMANTIC EXCURSION. BY CHARLES CONDER
IN THE COLLECTION OF MR. A. HALFORD

that generation he was the one who understood and expressed most perfectly the spirit of femininity in its most elusive and subtle aspects. Whistler, too, makes but a poor show here with his two white girls, so incomprehensibly inferior to the other almost contemporary symphonies in white. Nor do his lithographs of women in the South Room uphold his fame; of all that he did in art they correspond best to the flippant journalist in Whistler.

But it is among the men of to-day that the greatest interest of the exhibition is found. A wall is devoted to Conder, whose recent death prompts us to hold an assize of what our own generation has accomplished. It is not in any way a complete or representative show of his work. None of the earlier oils are here, and even the fans are for the most part of recent date; but for all that, how much is here! How wonderfully Conder understood his own temperament and allowed it to have full sway over his art! How easily his capricious and fragile genius might have been discouraged by the tasks ambition would have set it! He certainly gave his Pegasus no heavy burden. Quite early he discovered how little representation would suffice to convey his feeling; discovered that he could dispense with structure in his figures, with all that makes for verisimilitude in his landscapes, and that what he had to say could be conveyed by the merest suggestion of a pose and by the infallible certainty of his colour harmonies. And yet, with this language at once infantine and corrupt, how much he did really say of the life of his time, how much more than 'decorative' his painting is! How much fact and observation he has distilled into the captivating perfume of his style, which seems at first so vague and irrelevant! The very quintessence of the country of Normandy, all its familiar strangeness and fascination for English eyes, gets itself recorded in these airy trifles as no premeditated and deliberate landscape painting could have given it. It is the purity and sincerity of his art that is so surprising. He goes straight to the mood, the actual personal experience, and leaves all else to the fabricators of pictures. And what wit, what gentle irony and what character there is in his figures! His nymphs are infinitely less well drawn than Watteau's, but we know almost as much about them, their too good nature (except to one another), their deplorable and yet fascinating manners.

There is nothing of the life of our time in one particular aspect—not even the breakdown of a motor car—which Conder's audaciously playful style could not handle with beauty and poetical feeling. How odd it would be, and yet how possible, if future ages were to picture to themselves the end of the nineteenth century mainly by the help of Conder's fans!

Conder's contemporary, Mr. Steer, sends one picture which is rather unfavourably hung, and yet is a splendid vindication of his art. Mr. Steer has always had a certain success: one cannot, before this picture, understand why he has not a vogue at least as big as Mr. Sargent's. Rich people have found that the styles of Louis XV and XVI suit their conceptions of luxury and comfort as no others do, and in consequence they pay fabulous prices for the Fragonards, Nattiers and Bouchers which such a style demands. Yet Mr. Steer all the while is at hand to do portraits which have all the decorative qualities of these masters, which would fit their walls as perfectly, and add the note of reality and homeliness as well as the personal interest which no old master, unless it happens to be of a real ancestor, can quite give. His portrait of Mrs. Styan is carried through with a completeness which no one else of our time and country can command; it has the certainty and unity of handling of the eighteenth century masters, their science of picture making; and, if it goes no deeper into character than they did, it has a feeling for colour which is really more curious and more intense.

The only reason why Mr. Steer's portrait is badly hung is that it has for its neighbour on one side the most formidable picture in the exhibition, Mr. John's *Woman Smiling*. Here at last Mr. John has 'arrived' in painting as definitely as he has long ago done in his drawings. Here for once is a figure without any of the social pretence, the veils and subterfuges of modern life. It is character seen with the uncompromising frankness of the middle ages. This woman is essentially modern, but she belongs none the less to the fifteenth century. She might have stepped out of a fresco by Cossa in the Schifanoia palace, not because of any imitation or stylistic likeness but because she is seen and rendered in the spirit of fearless honesty of that age. And the painting is admirable, not because it has any recondite charms, any elaborate perfection of material, but precisely because it has none of these things. The figure is conceived in a spirit so uncompromising in its dramatic intensity that any such research for quality would have detracted from its expressive power, and the same holds of the colour, which in its dignified bareness is perfectly satisfying to the imagination. In fact this has almost the technique and quality of fresco. It is quite evident that Mr. John should have a great wall in some public building and a great theme to illustrate. In Watts we sacrificed to our incurable individualism, our national incapacity of co-operating for ideal ends, a great monumental designer. A generous fate has given us another chance in Mr. John, and I suppose we shall waste him likewise. What would not the Germans do for a man of his genius if they ever had the chance to produce him?

Finally, one cannot possibly omit M. Simon Bussy's portrait, though I might like to do so because I do not quite understand it. I fail quite to see the relation of the face, with its sincere and somewhat homely intimacy of interpretation, to the extraordinarily complex and strange *décor*. And the puzzle is the more distressing in that one cannot, in face of the picture, suppose that the artist has failed to say just what he meant. Of that there can be no doubt. Take the colour alone: the man who can co-ordinate perfectly in a single scheme such strange and unexpected notes of colour, magenta and emerald-green, fierce orange-scarlet, citron-yellow, and apple-green, without for a moment breaking either the decorative harmony or the complete suggestion of a very subtle atmospheric effect of twilight,—the man who can do this and can invent a design so full of the rarest ingenuities of pattern must be possessed of quite astonishing artistic intelligence, and cannot have meant anything but what he has said. And yet for the present, I do not quite see it. I can suppose myself capable of seeing it; I can argue that I ought to; but I still fail. I still have the uncomfortable feeling of the figure having dressed up for a part which does not suit her. But one may well wait, in confidence that an artist who has shown such amazing control of the means of expression, who can give one so many rare and entirely new aesthetic sensations, has got an idea which will probably seem in a few years entirely intelligible, even if it never becomes exactly obvious. In any case, the problem which he has solved so indisputably here is one of fascinating interest and difficulty, that, namely, of using on the one hand all the knowledge of evanescent atmospheric effects which impressionism has accumulated, without, on the other, foregoing those expressive and decorative qualities of design which in their first enthusiasm the impressionists cast aside. In M. Bussy's work the new impressionist material is at last being made use of for imaginative art.

WARES OF THE SUNG AND YUAN DYNASTIES—I

BY R. L. HOBSON

COLLECTORS of Chinese porcelain in this country, eager as they are to acquire the richly decorated wares of the present dynasty and of the later Ming reigns, have hitherto been apt to disregard the Sung and Yuan products as beyond the sphere of their interests. This coldness, I believe, is due less to want of appreciation than to a certain feeling of helplessness and despair of ever finding worthy representatives of so remote a period. The extreme rarity of original specimens, the wonderful cleverness of the Chinese reproductions, the enthusiastic language of Chinese antiquarians and the comparative rudeness of a few authentic specimens in public collections induced first bewilderment and then scepticism, stagnation and neglect. And so it happens that the rare appearance of a true specimen of Sung or Yuan monochrome or crackle in the auction room rouses no apparent interest; and even the most accessible of these old wares, the sea-green celadon, is almost a drug in the market in spite of its soft, restful colour, of which the eye never wearies.

There are, however, signs of awakening interest, of which the causes are not far to seek. In place of the dry bones of literary evidence, a few living specimens of very early Chinese art have been lately brought within our reach, with the prospect of more to follow. M. Chavannes brought home from his journey in North West China not only rubbings, squeezes and photographs of the sculptures of the Han, Wei, and T'ang dynasties, but actual objects from the rock tombs, including vases, figures and ornaments made of pottery which are now installed in the Louvre. These will no doubt be fully published in due course, though at present only preliminary notices of them have appeared. Again Mr. Binyon's delightful book on 'Painting in the Far East' has helped to open our eyes to the extraordinary artistic development in China even in the early centuries of our era, and has set us wondering, not that Chinese writers should speak in high praise of the pottery of the Sung dynasty, but rather that they should give so little indication of a ceramic development commensurate with the advanced state of other arts at a still earlier period. The fact is that the antiquarian instincts of the Chinese have been paralyzed by their horror of disturbing the graves of worshipped ancestors, and consequently their archaeology depends upon the pen rather than the spade. The cabinet specimens may have disappeared,[1] but there must be material for whole collections under the ground. The experience of M. Chavannes in Shensi points the moral; and last year the chance denuding of some tombs in the loess in Szechuan brought to light brick coffins, coins of the Han dynasty, swords, pottery vases and ornaments, a few samples of which were rescued by an enterprising missionary[2] from the

[1] Dr. Bushell ('Oriental Ceramic Art.' p. 24) states that the Chinese could not show him any T'ang dynasty ware of artistic pretensions; and the few specimens of eighth-century ware preserved at Nara are little more than coarse pottery (Capt. F. Brinkley, 'China: Its History, Arts and Literature,' Vol. ix, p. 21).

[2] Mr. Thomas Torrance, who sent an account of these discoveries to the 'North China Daily Herald.'



SAUCER DISH OF CREAMY WHITE TING WARE WITH MOULDED DESIGNS: LATE SUNG OR YUAN PERIOD. DIAM. 11½ IN. IN THE FRANKS COLLECTION, BRITISH MUSEUM



BOTTLE OF CREAM-WHITE, COPY OF OLD TING WARE. HEIGHT, $9\frac{3}{4}$ IN. IN THE FRANKS COLLECTION, BRITISH MUSEUM.



CELADON VASE: LUNG-CH'ÜAN WARE OF THE SUNG DYNASTY (960-1276, A.D.) HEIGHT, $14\frac{3}{4}$ IN. IN THE FRANKS COLLECTION, BRITISH MUSEUM.

devastating hands of the Chinese rustic. But most of the objects were smashed in the scramble for the coins, and four priceless swords were sold to a blacksmith for the value of less than threepence. The North and West of China are full of these rock tombs which would prove a mine of archaeological treasure if properly excavated; as it is, but few of their contents reach responsible hands, and these as a rule have left behind them all details of their history. A fair number, however, have reached this country and more will be heard of them. Meanwhile I shall merely allude to them when occasion demands as 'tomb wares,' only postulating for them a date not later than the Sung dynasty.

But it is Dr. Bushell's publication of Hsiang's Album which has done most to revive our interest in Sung and Yuan porcelains. This book has a special interest as the last work of one of our leading sinologues, who was a weighty authority in all branches of Oriental art and the last court of appeal in Chinese ceramic questions. Its contents are already familiar to readers of THE BURLINGTON MAGAZINE.[3] Briefly described, it is a translation and reproduction of a copy of the illustrated catalogue of Chinese porcelain, of the Sung, Yuan and early Ming dynasties, made by Hsiang Yuan P'ien, a Chinese connoisseur of repute. It includes forty-one specimens of Sung porcelain, depicted in colour and described in the text. The refined forms of the white Ting vases with their delicately engraved designs, echoes of ancient bronzes: the soft grey and purplish blues and bluish green of the Ju, Kuan and Ko wares, lineal descendants of the famous Ch'ai 'blue of the sky after rain'; the deep green of the Lung ch'üan celadons, likened to moss or green jade or trembling willow twigs! Such a revelation as this should go far to settle the vexed questions of one of the most perplexing periods in ceramic history. And without doubt it would do so, if only we could accept Hsiang's Album without misgivings. But it would be folly to abandon ourselves to such a consummation, tempting though it be, without considering very carefully on what our faith reposes. The importance of the issue demands the most searching investigation, and this I feel sure can be made without any disrespect to the memory of Dr. Bushell.

Dismissing at once the preposterous notion that the Album was a clever concoction of some ingenious Chinaman, anyone who has studied it seriously must have seen many difficulties which must be cleared away before a true appreciation of its value can be reached. In the first place it was reproduced not direct from the original, which was unfortunately burnt in 1888, nor yet from a first copy, but from one of several recopies subsequently made by a Chinese artist. Much then depends on the fidelity of this artist, and our faith is rudely shaken at the outset when we find irreconcilable differences in colouring in two existing copies. In Dr. Bushell's version plate 17 is coloured pale blue: in Mr. Larkin's copy it is deep green. Turning to the Chinese text for an explanation of this phenomenon, we find the colour described as *tsung ch'ing*, the first of which words means 'onion' and the second either 'blue' or 'green.' Dr. Bushell translates the phrase 'bright blue,' the Chinese copyist in Mr. Larkin's edition appears to have read it 'onion green.' With the original destroyed, who shall decide the point? I only know of one arbiter, and that is the paper written by Dr. Bushell in 1886, in which he gave a digest of this now celebrated Album with free translations of the text.[4] Here the rendering of the words in question is 'glaze of bright onion green.' There can be no doubt that in 1886 Dr. Bushell was not the ripe Chinese scholar he afterwards became; but he had the original then before him; and, unless the colours were much more faded than he leads us to suppose, so much more faded, indeed, that an accurate copy of some of them was impossible, how explain this great discrepancy? It is a thousand pities that a few words were not added in the preface of the 1908 edition to explain this and other inconsistencies. As it is, in the digest of 1886, all examples of Kuan, Ko and Tung ch'ing wares are described as unequivocally green, while of the three Ju examples two are pale bluish green and one pale green: in the 1908 version all but two of these are illustrated as blue of a grey or purplish tinge, while only two show a trace of green, and, oddly enough, one of these (plate 19) is a Ju vase, in the Chinese description of which no reference is made to colour at all. The other (plate 5) is a Kuan incense burner, the description[5] of which Dr. Bushell renders 'the colour of the glaze is a purplish blue of grey tone.' Evidently the green must have crept in here without Dr. Bushell's concurrence. Another remarkable discrepancy between the 1886 and 1908 versions occurs in connexion with the first illustration of Kuan porcelain, on plate 2. The Chinese text is obscure, and gives us an opportunity of noting Dr. Bushell's maturer scholarship in the later year. The vase, a handsome tripod with rich engravings and reliefs after an ancient bronze design, was described in 1886 as having a glaze 'of pale green colour, clear and lustrous, like a precious emerald in tint.' The same words are rendered in 1908: 'The colour of the glaze is a pure delicate blue of greyish tone, as clear and transparent as a precious sapphire.' The difference between blue and green is explained by

[3] Reviewed Feb., 1909, Vol. xiv, p. 290.

[4] 'Chinese Porcelain Before the Present Dynasty,' Journal of the Peking Oriental Society, 1886.

[5] Fa ma yu sê fên ch'ing, a difficult phrase, of which the first two words indicate the colour of a grey horse, the whole reading, 'grey horse, glaze colour pale blue (or green).'

the word *ch'ing* carrying both meanings, and the sense of the phrase hinges on a difficult qualifying expression, *yaku*. The standard dictionaries are of little use here ; they refer the words *ya* and *ku* to a bird or species of birds with bluish black plumage, which gives an impossible colour for a Kuan vase. Dr. Bushell, however, triumphantly discovered in Bretschneider[6] that the word *yagu* (Persian *yakut*) was a mediaeval name for a precious stone, one quality of which was deep blue—*i.e.*, a sapphire.[7] Twenty years of study will explain variant translations in a language of such ambiguity as Chinese ; but what of Hsiang's water-colour drawing, which was extant in 1886 ? Was the colour in it green as emerald or blue as sapphire ? Time plays strange tricks with modern Chinese colours. The whites in an extant copy of the Album have in a few years broken out into smoky grey and rusty brown patches.[8] Had the *fên ch'ing* of the 16th century also lost so much of its virtue in 1886 that it might be taken for the wraith of an emerald green or of a sapphire blue at will ? It is, I fear, possible. Indeed Dr. Bushell's warning note in his introduction, mild as it is, confirms our misgivings.[9] I make these criticisms in no carping spirit. Hsiang's album is so important that one cannot approach the subject of Sung and Yuan porcelain without first mastering its contents. His pictures are practically the only illustrations[10] we possess of those wares of supreme rarity and fabled excellence, the Ju and the Kuan yao of the Sung dynasty. Besides, so much has turned on Dr. Bushell's 1886 version. It has served as a whip to scourge Stanislas Julien[11] for obstinately translating *chi'ng* as blue on all occasions, even to the 'absurdity of such a phrase as onion blue'! It was Dr. Hirth's guide while groping among the obscurities of Chinese antiquarian literature for the true meaning of their colour words.[12] It was Captain Brinkley's mainstay throughout his survey of the early Chinese wares, all of which he plausibly argues were either bluish green or greenish blue, in a word all celadons.[13]

With our faith in the coloured illustrations somewhat shaken, we naturally turn to the Chinese descriptions of the pieces and their translations,[14] and it is clear from the few instances already quoted that the renderings are not literal. Free translation is inevitable in dealing with a language which is so deficient in the smaller parts of speech and so telegraphically abrupt as Chinese. But in dealing with things so subjective as colour impressions, paraphrase must necessarily introduce a personal element which may or may not be conducive to scientific accuracy. In most cases I believe that Dr. Bushell's renderings point only to the truth, but it would be more satisfactory in critical passages to know what is original and what is gloss. Out of ten examples of Kuan yao six are described as of *fên ch'ing* colour, with or without other qualifications. *Ch'ing* we know means either blue or green according to context ;[15] *fên* means 'flour, meal, powder,' suggesting a pale, greyish or white colour.[16] Dr. Bushell translates the two words variously as 'pure delicate blue of greyish tone,' 'greyish blue,' 'pale purplish blue' and 'purplish blue of grey tone.' The shade of purple is clearly an importation of Dr. Bushell's, to express the purplish or lavender tint which he remarked in the Chinese copyist's version and which is, in point of fact, one of the traditional tints assigned to the Kuan glazes. This colour I believe to be substantially correct, but without a footnote the translation is misleading. While in the case of plate 17, quoted above, the rendering of *tsung ch'ing* (lit. onion green or blue) as a 'pale fresh blue,' in conformity with the colour of the plate, requires still more explanation.

These criticisms could be extended much further, but enough has been said to show that in the all-important question of colour (I refer to the Sung wares only) Dr. Bushell's edition of Hsiang's Album, so far from solving once for all the difficulties of the Sung period, will itself require confirmation on most of the critical issues. The forms and ornament of Hsiang's vases remain, and a comparison with their bronze originals shows that there is no reason to doubt their truth. Their evidence in itself is of immense interest to the

[6] Bretschneider's 'Mediaeval Researches from Eastern Asiatic Sources.'

[7] A second and third quality are also mentioned, viz., a pale blue and a muddy blue, the former of which seems particularly applicable to the colour of the Kuan vase in question.

[8] These defects Dr. Bushell very wisely decided not to reproduce in facsimile ; hence the extraordinary purity of the Ting whites in his book.

[9] 'His (*i.e.*, Hsiang's) soft colours were faded, it is true, but their restoration has been materially aided by many details in the descriptive passages, although these occasionally strike one as almost too enthusiastic in their tone.'

[10] It is true that a so-called Ju vase is figured in plate 1 of Cosmo Monkhouse's 'Chinese Porcelain,' and again in the Victoria and Albert Museum Handbook (Vol. ii, fig. 7), and that a Kuan vase is shown in the same plate in Cosmo Monkhouse's book ; but of these the former is certainly not Ju and the latter is doubtful Kuan, as I shall show in a later article.

[11] 'Histoire et Fabrication de la Porcelaine Chinoise,' ouvrage traduit du Chinois, par M. Stanislas Julien, 1856.

[12] 'Ancient Porcelain, A Study in Chinese Mediaeval Industry and Trade,' by Dr. F. Hirth, 1888.

[13] Capt. F. Brinkley, *op. cit.* Captain Brinkley's prejudice for the green colour of all Sung wares grows deeper at every step, until it finally reduces him to abject question begging, where a man will translate the Chinese *fên ch'ing* as 'pale celadon' in order to gain 'an interesting confirmation' of his previous deduction that the words denote a bluish green colour.

[14] I take this occasion to acknowledge the ready help which my colleague Mr. Lionel Giles has constantly given me in dealing with Chinese originals.

[15] *Ch'ing* (according to Prof. Giles's Dictionary) is the 'colour of nature, a dark neutral tint,' and is used to denote green, blue, black and grey. It is applied to the green of grass, the blue of the sky, the blue of 'blue and white' painted porcelain, etc.

[16] *Fên* is elsewhere applied to the finest variety of Ting ware *fên Ting* meaning 'white' Ting ware.

student. With a few footnotes added the Chinese descriptions would be invaluable. In addition we have what Dr. Bushell clearly thought the colours should be; and though this is not quite the same thing as the opinion of a sixteenth century Chinese connoisseur given at first hand, it represents the mature judgment of one who understood the subject as well as any living European. With these reservations in view I shall make frequent use of Hsiang's Album in the following articles.

ENGRAVINGS AND THEIR STATES—I

BY A. M. HIND

MORE than one reviewer of my 'Short History of Engraving and Etching' has suggested that more space might have been devoted in the introductory chapter to the question of states of prints.[1] In that place I limited myself to a paragraph, emphasising certain broad principles, and leaving the more special references to particular states to come in various points throughout the text. Moreover I practised a certain reticence in giving a definition of *state*, which implied in the ears of the connoisseur alone my adhesion to one party in a controversy, and defended the general reader from the consciousness of a struggle which I scarcely considered essential for his existence as a student of prints. But my reticence was discountenanced, and I am induced in this place to repeat in more explicit terms my adhesion to a definite system of describing states, from which the iconographer only departs to the confusion of his readers. To the main controversial issue I would append some description of the various details, circumstantial rather than essential, which contribute towards the multiplication and division of states according to the usage of succeeding centuries. In a later article, illustrated by characteristic examples of work, I will take the opportunity of continuing the discussion of the subject in its more living aspects, considering the value of states in relation to artistic development, and their special import from the standpoint of the collector and amateur. As a side issue I shall of necessity refer in both places to *impression* as distinct from *state*, excusing a cursory treatment on the ground of the inadequacy of words to induce the feeling for quality (the very essence of *impression*), which can only be evidenced where a naturally sensitive vision is seconded by frequent opportunity for comparison.

My division into two articles is prompted by a further reason besides that of space. I shall welcome any serious counterblast to my contentions, and shall reserve place for any reply that my critics may call forth in an appendix to my second article.

[1] See the 'Connoisseur,' Feb., 1909; and Mr. Martin Hardie in the 'Queen,' Dec. 12, 1908, the latter raising the question which forms the first part of the present article.

Part I—Methods and Minutiae.

A *state* may be defined as a stage of development in the execution of plate, block or stone which is recorded by one or more impressions. Stages of development which are not recorded by impressions (even though they be distinct steps divided by considerable intervals in the execution) cannot be classed as states, on account of the practical impossibility of any line of distinction. Moreover, the plate, block or stone only exists as a means towards an end—*i.e.*, the impression—and the historical study of engraving is almost exclusively concerned with the print, with the resultant work of art rather than with the means by which it is obtained.[2]

From our definition it follows that the impression or impressions which record the earliest stage in the execution of a plate[3] necessarily constitute the *first state;* the impression or impressions which record the second stage constitute the *second state*, and so on. On this basis (leaving out of consideration plates only known in one state) a late impression might still be a first state if a large number of impressions had been taken before any change had been made on the plate, while a comparatively early impression might, numerically speaking, be a late state, if the engraver had only taken one or two proofs from the plate in its earlier stages to guide him towards the development of his idea.

Against these simple distinctions stands the method adopted by certain recent English iconographers, who divide *trial proofs* from *states*, applying the title *first state* to the *first completed state.* I can give no offence in mentioning four well known catalogues where this principle has been

[2] The definition of states given in my 'Short History of Engraving' (p. 15) as 'the separate stages through which a print passes when new work is added on the plate itself' is compendious as covering the above definition and its explanatory enlargements, but it requires a certain transference of thought to render its clauses mutually consistent. Moreover, 'when new work is added on the plate' would not strictly include the cutting down of a plate, which incontestably constitutes a state, whether it touches the engraved work or not. In this relation Seidlitz has introduced too fine a distinction in his catalogue of Rembrandt's etchings. He allows reduction of plate to constitute state, but not the inconsiderable reduction which is of necessity implied in trimming the uneven edges of the plate (which print dirtily). I see no logical basis for excluding the 'trimming of plate edges' from a distinct category.

[3] To simplify our generalizations let 'plate' be understood to imply whatever material is used as the basis for taking impressions (whether metal, wood or stone).

adopted, as the question at issue stands apart from the acknowledged excellence of each work, *i.e.*, Mr. Wedmore's 'Meryon' (1879 and 1892), Mr. Rawlinson's 'Liber Studiorum' (1878 and 1906), and 'Engraved Work of J. M. W. Turner' (1st vol., 1908), Mr. Alfred Whitman's 'Charles Turner' (1907), and Mr. E. F. Strange's 'Frank Short' (1908).

On their principle, *state* must have a definition to distinguish it from *proof*. This is a necessity which would lead to enormous difficulty, for even the engraver may not always be able to draw the line of distinction between impressions which he has pulled to guide him in the development of his plate (called variously *trial proofs*, *working proofs*, *progress proofs*, and *engraver's proofs*),[4] and impressions from the completed or published plate. And when catalogues are made, as generally happens, years after the death of the engraver, it is seldom that the most scanty material could be collected for any rigid distinction between a *proof* and a *state*. I feel that any consistent principle of catalogue making is in consequence bound to follow a general definition of *state* which shall include *proof*. The word *proof* itself as a mark of a stage of development is unsatisfactory, as the engraver might pull several impressions from each stage, and it is philologically ambiguous whether *proof* refers to every impression pulled or to what might be called a *proof state* (but still a *state*).[5] And even supposing the capability of my opponents to give a consistent definition of state which should decently cover their retreat, I cannot think that the public at large, if instructed, would be disinterestedly content to regard, say, a tenth recorded stage in the development of a print as the *first state*. Of course it is delightful to possess a first state, and every dealer knows the public's preference for the sound of a print to a sight of the same. But the serious amateur and collector should be ashamed to have to be cajoled into buying a print by a glorified description based on a questionable definition.

The position of the printseller is perfectly logical and fair. He is forced into it by the absurd faith of the amateur in empty formulae. An early state (on our definition) is generally of greater market value than a later one, though even here it is rarity which largely governs the price, and a second or third proof-state might conceivably fetch a higher price than a first. But when once the public realizes that the number of impressions in the various *states* is variable and limited, whether they be *trial proofs* or not, it will naturally see that the value depends not on the numerical position of the state, but on the ratio of impression to state. Because Rembrandt's etchings are catalogued in the continuous numeration through all their progressive stages, a rare third or fourth state of an unfinished plate does not realize a lower price than if it were labelled *engraver's proof*. In this case the public has become accustomed to the formulae, and it will almost certainly become accustomed to the same formulae in regard to other etchers and engravers, whose earliest cataloguers have, for various reasons, adopted the more complicated system. In the introduction to his catalogue of Meryon, Mr. Wedmore refers to the 'purposeless confusion which results from treating as a state that which is but a variation of work still in progress,' while Mr. Rawlinson claims that the continuous numeration of states as adopted in the Rembrandt catalogues might lead [in other cases] to a 'needless multiplication of states.' Neither of these criticisms really attaints the clearness and simplicity of the method of a single progressive numeration, and surely the variety of lettering and numeration which is the necessary corollary of a scientifically developed catalogue like Mr. Rawlinson's invites censure on the very terms of his own and Mr. Wedmore's animadversions on the opposite system. It is annoying for the amateur to find Mr. Wedmore's states of Meryon superseded by M. Delteil's, but the real weak point is the lack of any description of trial proofs in the original catalogue. In any case it is a Utopian desire ever to expect a state to preserve an absolute existence. It can only have a relative numeration—*i.e.*, according to some catalogue. It is impossible, for example, to cite even a state of a Rembrandt etching (after a century of controversy on the subject) without referring to Bartsch, Middleton, Rovinski, Seidlitz, or one of the many catalogues of his etchings.

I feel that all that is essentially needed to remedy the dual system is to turn principal headings of 'proofs' into sub-headings. Thus *first state* (or I, as it is generally abbreviated) might be described as trial proof (i) or (a); II as trial proof (2) or (b); III as first completed state, or first published state, and so on, giving all the details required, but keeping to a single numeration throughout for convenience of reference.

My criticism, however, of the word 'proof militates even against its use in this sense as a sub-heading, and it would be far preferable to substitute [*from the*] *unfinished* [*plate*] (with further description of detail where necessary to distinguish it from other unfinished states), adding, whenever a record had been kept, the number of impressions or 'proofs' pulled in each case. It would be perfectly logical to reserve 'proofs' for the specific kind of 'impression' taken from the unfinished states.

As far as the mere cataloguing of states goes, it

[4] The term *engraver's proof* seems to me less apt than any of the three preceding terms, as it is sometimes used to include a few impressions from the completed plate, reserved by the engraver for private presentation.

[5] Mr. Rawlinson allows the definition, 'Proof is an *impression* taken to *prove* how the work has progressed.'

must be confessed that the moral of the whole question is more a matter of convenience than principle. But there is a convenience which depends on consistency, and another on caprice. Again, we have suggested it might be open to our opponents to offer some variant definition of state, only here philology and tradition must count for something, and Mr. Wedmore, in advancing an alternative method, is scarcely justified in referring to 'trial proofs as having been called first states *erroneously*.' Bartsch, who is the true patriarch of catalogue makers, started and used the simple system of state, which may be called 'single-minded' in contrast to the manifold motives which lie at the base of the multifarious modern categories. All of these modern categories may, of course, be accepted in their place as descriptions which tally with certain modes of publication, but let them not go out unmarshalled by some progressive number.

For the convenience of the purchasing public rather than for any respect of my own for these too often commercial complications, I would note a few of the many categories of state under which prints have been issued in the nineteenth century. I give them in some sort of order, but one class does not invariably precede or succeed another in the same progression.

A. TRIAL PROOFS (variously called working proofs, progressive proofs, engraver's proofs).
B. ARTIST'S PROOFS (with autograph signature of the artist or artists).
C. PRESENTATION PROOFS (probably with autograph as B, and not necessarily differing from B except in name).
D. SUBSCRIBERS' PROOFS (with or without autograph or engraved lettering, according to terms of publication).
E. REMARQUE PROOFS (containing some subsidiary sketch or 'remarque,' etched or engraved in the margin, merely as a mark of the position of the state).
F. PROOFS BEFORE LETTERS (strictly a general title, which would include all proofs before G, but often used by publishers for a special issue between B, C, D, E and G).
G. LETTERED PROOFS OR PRINTS (further distinctions in this class are discussed later).

Finally, any of the above might be further classified according to the paper used, as *proofs* or *prints on India paper, Japanese paper, Dutch hand-made paper,* or what not; '*ordinary or plain prints*' often being taken to imply impressions on the cheaper machine-made paper.[6]

It is only fair to add that the Printsellers' Association has played a useful part since its foundation, in 1847, in encouraging the publisher to be explicit, and in helping the ordinary run of purchaser to buy with open eyes. Most of the publishers of reproductive engravings, and some of the publishers of original work, have their impressions stamped by the association to record their several classes of prints. Moreover, the association issues monthly lists of works so registered, giving the number of impressions pulled in each category. For the identification of modern work these lists and accompanying indexes of painters and engravers are of frequent value.

It must be confessed that the word *proof* is gratuitously (or somewhat expensively) extended to great lengths to help to flatter the intending purchaser, who must be prepared in many cases of prints published under such auspices for a substantial decrease in value after a few years.

Happily few of the really good original etchers and engravers of the present day take much care for such details of commercial clothing. A limited edition, printed either by the artist himself or by a craftsman of experience, generally suffices as a sound commercial asset to artistic value.

The *remarque* state is perhaps the most artificial of all the modern methods of manufacturing states for the market, and it is the less pleasing as coming directly from the artist himself. Nothing could be less artistic than the marginal addition of the subsidiary sketch or *remarque,* whose only virtue is to register the numerical position of the impression.

Modern artists and modern printsellers may bear off the palm for ingenuity in purely commercial respects, but I would not for one moment refer to an impeccable past. Even with the greatest of the classical etchers and engravers, variation of state may frequently have arisen from purely commercial considerations. I do not think it at all improbable that even Rembrandt might occasionally have introduced slight differences with a view to the collector of the 'oeuvre complète.' A curiously definite sidelight on the practice is afforded in the history of a much later and much smaller artist, Daniel Chodowiecki. From his letters we gather that his publishers had complained of the multifarious differences of state which he made for the satisfaction of friendly collectors of unique proofs, before handing over the plates for use in their editions. Nevertheless in the main the first consideration with every true artist in the making of states is that of progress through trial proofs towards a desired goal.

We will now take a rapid survey of the relation of secondary details of state to the practice of

[6] The question of paper in its relation to prints in general is far too large a matter to discuss here, and nothing but practical demonstration or constant experience will give the amateur any handle by which to conjecture the probable date of an impression apart from the date of the original work. In the careful study of early prints the question of watermarks is naturally of value, and M. Briquet's monumental 'Dictionnaire des marques de papier—jusqu'en 1600' (Paris, 1907) has contributed enormously towards the scientific possibility of this type of evidence. This, however, will largely remain a matter for the specialist, or at most for collectors devoted to the study of limited fields.

engravers in the different centuries, concluding with two further points which will again challenge controversy.

Few proof impressions from unfinished plates have descended to us from the fifteenth century. They are just the sort of thing which in those days would have straightway been consigned by the engraver to the waste-paper basket. Almost the only sign of state which is of account in the earliest period of engraving is *rework*. Copper-plates yield a varying number of impressions according to the strength or delicacy of the line-work. In general a line-engraving might print brilliantly for some fifty to a hundred impressions, fairly for three or four hundred, and tolerably for a thousand more.[7] An etching in strong line might give similar results. Dry-point and mezzotint, on the other hand, in which the whole quality of tone depends on burr, yield a very limited number of brilliant impressions, thirty to fifty at the most. Moreover they are both—and mezzotint in particular—less amenable to rework than line engraving or etching, a fact which explains in their case the extraordinary difference between the value of early and late impressions.

In the case of line engraving and etching a careful reworking of the original lines at the right moment may restore a great deal of the early freshness. The process requires great skill if any of the delicacy and clearness of the early state is to be retained. When the original artist himself undertakes this rework, he may be generally trusted to produce something better than the ghostlike impressions which the worn plate would yield. On the other hand a very large number of original plates have been reworked again and again by hack engravers of later periods, whose sole incentive is to produce an effect of strength which shall pass with the less discriminating public for an early impression. One of the earliest examples of careful rework, done in all probability soon after the original issue, is seen in the Florentine series in the Broad Manner illustrating the *Life of the Virgin and of Christ*, which probably date between 1470-80. The student may take an instructive lesson by carefully examining the only quite early impression of this series in the British Museum (the *Crucifixion*) with the rest, two alone of which show that coarser kind of rework which is manifestly due to a later hand (*i.e.*, the *Agony* and the *Resurrection*). The early reworked states still preserve much of the broken character of the line which is so characteristic of good impressions of the earliest Italian prints. In the north, Israhel van Meckenem (who died in 1503) was the first engraver to make any careful practice of rework, and the innumerable small differences found on impressions from his plates show with what constant care he watched over the wearing of his line. He was also one of the earliest engravers to rework plates by other artists (*e.g.*, some by the Master E.S.). In the first half of the sixteenth century one might mention Hans Sebald Beham (the virtuoso of the 'Little Masters') as Meckenem's cleverest follower in the practice. Much of the latter part of his life was spent in reworking his own plates as well as those left by his brother, to which he sometimes added his own signature. In spite of his marvellous skill in restoring the clearness of his supremely delicate line-work, it is, of course, only the early impressions which should be prized by the amateur.

With Rembrandt, Ostade, and in fact most of the more famous etchers of the seventeenth century, the question of posthumous rework is one of enormous importance. Few old English houses do not boast their volume of Rembrandt etchings, but few have anything beyond the worn or coarsely reworked impressions which largely issued from Paris at the end of the eighteenth century. Some eighty-five of Rembrandt's original plates, and a considerable number of those of his contemporaries, were in the hands of the Paris engraver and dealer P. F. Basan, who no doubt found an excellent market for his modern impressions between about 1785[8] and his death in 1797. The plates then descended through H. L. Basan to another dealer, Auguste Jean, and were acquired at the sale of the Veuve Jean in 1846 by Michel Bernard. Bernard's successor and namesake is still in possession of seventy-eight of the original Rembrandt plates, and a new edition (including one plate by Bol and a copy of *Six's Bridge*) was issued in 1906 by Alvin-Beaumont and Bernard—no great honour to the master on his tercentenary. Such plates ought long ago to have been deposited out of harm's way in a museum, but it is not to be expected that any museum will pay a fancy sum for what at the most is only a curious relic, and not an artistic asset.

It may be added that another of the great etchers, Francisco Goya, is unhappily being dishonoured by the persistence with which the Calcografia Nacional in Madrid continues to issue modern impressions from the original plates in its possession. All the transparent quality of the aquatint has disappeared beneath roulette and other

[7] It need scarcely be added that the deterioration is constant, and no definite line of demarcation can be given. Moreover, in certain cases of careless printing, an earlier impression might possess far inferior quality to a later one.

[8] I cannot certainly ascertain whether 1785 or 1789 was the original date o his publication. Basan published bound copies of his complete 'Recueil,' with title-page and table of contents, but I must confess to never having seen one, and imagine that undivided copies must be exceedingly rare. It would interest me to hear of any such copies in private collections. One of the plates published by Basan (B. 349, *Bust of Rembrandt's Mother*) bears an inscription on an earlier late state, 'C. H. W. [*i.e.*, Watelet] reparavit 1760 Bruxelles.' One is inclined to surmise that it was through some Rembrandt connoisseur such as Watelet or Mariette that Basan acquired the plates.

rework, and a reproduction would be a far greater artistic possession than many a modern reprint of this order. On the other hand Piranesi's powerfully etched views of Rome still yield impressions which are by no means ineffective, and the Regia Calcografia at Rome does a public service to lovers of architecture and archaeology in selling modern impressions at a moderate price.

In woodcut, rework is more difficult than in intaglio engraving. In engraving or etching the metal tends to be pressed down into the cavities which hold the ink, and rework implies re-opening and re-cutting along the same furrows. On the other hand with woodcut the lines that print are in relief, and the chipping of the wood can only be repaired by a most careful inlay of additional pieces, unless the lines are to be cut thinner to preserve clearness. Generally, however, the blocks are allowed to take their chance, and late impressions show those lacunae of pieces of line, which are invariable marks of late impressions.

With the sixteenth century the appearance of the intermediary profession of printseller introduces new factors in the distinction of states. The printseller or publisher (who may also have been the printer) will add his name followed by the word *exc*[*udit*] or *formis* (both of which strictly refer to the printing), or occasionally *divulgavit* (which gives the most literal reference to the act of publication). The presence or absence of the signature of painter or engraver, or of both, will also naturally imply differences of state, subsequent erasure or change of signatures falling into the same category. Another detail which often serves as a mark of state, particularly in the Netherlands and in Germany in the sixteenth and early seventeenth centuries, is the *privilege* or permission to publish, granted by royalties, councils of state or other authorities (the inscription running *cum* [*gratia et*] *privilegio, avec approbation et privilège*, etc., with or without further qualification).[9] Addition or change of inscriptions of every kind are other marks, the importance of proofs *before* or *after engraved title* being chiefly in evidence from the seventeenth century onwards, when the lettering was so commonly left to the heraldic engraver. This would be even more habitually the case with mezzotints than with line-engravings, as the mezzotint engraver would be less likely to have the burin at his side. In the late seventeenth century one begins to note impressions with *scratched inscription*, in which the signature or signatures and sometimes the title as well are lightly engraved or scratched with the point, before the plate is passed to the heraldic engraver to supply the inscription in regular lettering for the ordinary published states. Again, in the ordinary lettering, differences of state can frequently be notified. For example, the title may be first engraved in *open lettering*, and afterwards *filled in* (with cross lines of shading, etc.) : and *thin lettering* may be made *thick and thin*, and of course a variety of types of lettering may be used. Finally one has to consider the line giving the publisher, and date and place of publication, this often being placed in early states just beneath the lower margin of the engraved surface, and afterwards removed to the edge of the plate, below the inscription. Then the date of publication may be changed, but it must be confessed that later publishers of worn states too frequently prefer to leave the old publication line intact.

It may be added that the date and the name of the proprietor are often coupled in the case of English prints of the eighteenth century with the phrase *published according to act of Parliament*, or *in accordance with the act*. This refers, of course, to one of the various acts dealing with the copyright of engravings,[10] for the first of which Hogarth was mainly responsible (in conjunction with George Vertue and others), in petitioning Parliament on account of the frequent piracy of his prints. To support any action for piracy the formulae noted would probably have been an essential addition to the name and date. It may be of interest to remark that no rule about depositing prints in definite places has ever been joined with any copyright act—at least, in English law. This is one of the corollaries of the present copyright law in regard to books and other published matter, which has a very fair claim to consideration in any codification of the various acts respecting copyright, or in any revision of the present law as it relates to books. In France it became a frequent custom after the Revolution to deposit prints with various state authorities, but I cannot find that it ever became compulsory. On French prints of the early nineteenth century one frequently meets the inscriptions *déposé à la Direction* [*Générale des Estampes*], *à la Direction Générale de l'Imprimerie et de la Libraire*, or *à la Bibliothèque—Nationale—Impériale—Royale*, as the case might be.

We have already noted the multifarious categories of state in commercial use during the nineteenth century. This multiplication of artificial distinctions is for the most part merely an annoying extension of older methods under new names, but two entirely new factors of great importance in relation to the states of prints in the nineteenth and twentieth centuries remain to be considered. I refer to the steel-facing of copper plates by

[9] *E.g.*, in the case of Wierix and contemporary prints with names of Buschere or Piermans, who were respectively secretary and assistant secretary to the Privy Council of the Archduke in the Netherlands.

[10] 8 Geo. II, c. 13 (1735), 7 Geo. III, c. 38 (1766), 17 Geo. III, c. 57 (1777), 6 and 7 Will. IV, c. 59 (1836), 15 and 16 Victoria, c. 12, s. 14 (1852). *Cf.* T. E. Scrutton, 'The Law of Copyright.'

electrolysis, and the making of electrotypes from engraved wood-blocks. Some excellent etchers—of which Mr. Frank Short is perhaps the most distinguished—declare that the thin coating of steel given to the plate by electrolysis makes no appreciable difference in the quality of impression. If this contention be granted, the practice of steel-facing is an unmixed benefit, as a far larger number of good impressions can be taken before any apparent deterioration in the plate. In fact, with careful re-steeling at proper intervals the copper is sufficiently protected to yield many thousands of impressions before the plate is worn out.

Of course, there are not wanting etchers who assert that the difference in quality is distinctly appreciable from the very first of the impressions from the steeled plate. Scientifically and microscopically they, no doubt, carry their point, as the lines cannot be absolutely the same in clearness and depth after the steel-facing, but repeated comparison may often reduce the connoisseur, confident in his sense of the particular quality of the copper, to a confession of his inability. But whether or not we may develop the sensitive vision which can make this distinction, there is in any case a satisfaction in possessing an impression from the plate before it is steeled. In practical difference of work, as it relates to the artist's participation, there may be none,[11] but the distinction (if it could be recorded by or on the impression) would seem a justifiable mark of state. But, granting both the inability of the ordinary eye to distinguish between the impressions from the copper and from the steeled plate, and the consequent uncertainty of the division apart from autograph record on the impressions or in relation to the paper used in either case, it is a distinctly debatable question as to whether one can regard steel-facing in itself as a practical point of division. I think the only practical solution is for the cataloguer to indicate, whenever possible, the precise point of the steeling (according to the state, and number of impressions pulled) without counting it as an actual mark of state.

Finally we come to the question of electrotypes from wood-blocks, which introduces an even more delicate problem. In the latter half of the nineteenth century nearly all 'wood-engravings' have been printed not from the original blocks, but from metal electrotypes taken from them. In some cases only the smallest number of proofs have been taken from the block, which was made entirely with a view to the electrotype.

In the case of a wood-engraving it might be contended that the electrotype yields as clear an impression as the original block, and the term 'original wood-engraving' is still given to the impression from the electrotype on the grounds that it absolutely represents the wood-block. Whether on the same grounds one would not be justified in calling a photogravure an original etching is to me a difficult question of conscience, although I am most ready to recognise that it is far more difficult to get an absolute facsimile in clearness of line with a photogravure than with an electrotype. But unless the artist asserts that the electrotype does not show the *slightest* difference of quality from the original wood-block, I am inclined to contend that the difference is only one of relative quality, and that the impression from an electro is as strictly a reproduction as a photogravure. The very fact that any number of electrotypes might be made and the impression thus go on in an infinitely repeated series seems to favour my contention.

But even if the impression from an electro were allowed to pass in ordinary phraseology as the original, it would still be impossible to regard it as a different state of the original engraving. The facing of steel on a copper-plate might logically be included in the 'stages of development of the plate,' but the electro could not on any assumption pass as a stage of development in the block. However unwilling to relegate to the lower world of reproduction so much of the best book illustration from the 'sixties' onwards, one is nevertheless driven by every argument to this conclusion. Probably the sanest escape from our consequent disillusion is to throw aside our prejudices, and confess that much facsimile reproduction by the best modern processes may, in its artistic effects, be just as valuable and just as true a source of pleasure as the original work.

The points that I have discussed are no doubt of trivial importance in an artistic relation, but if they serve to make straight the amateur's path towards the purely aesthetic enjoyment of engravings by clearing some of the details which might have disconcerted him when unexplained, and if they are courteously considered by established and coming iconographers as an unprejudiced plea for unification in the system of cataloguing prints, I shall have no need to regret the time and space devoted to so slender a topic.

[11] Just as there may be none in the case of accidental scratch or other damage to the plate, which is generally taken as a mark of state.

NOTES ON ITALIAN MEDALS[1]—VI
THREE WAX MODELS
BY G. F. HILL

THAT the wax models made by medallists should be excessively rare is not a matter for surprise. Apart from the fragility of the material, we have to reckon with the fact that in one of the most usual processes of making medals the wax model was actually destroyed, for the essence of the *cire perdue* method was to melt out the model from the mould in which it was enclosed. That was probably the most usual process in the fifteenth century. At a later period artists began to realize that the wax had some attractions of its own, and medallists like Pastorino of Siena and Leone Leoni and the Poggini began to work in this material nearly as much for its own sake as with the object of casting medals from the models thus made. From this it was only a step to modelling wax portraits without any sort of intention of reproducing them as medals. Thus we arrive at the coloured wax medallions (very commonly of the oval shape preferred by miniature painters) of the second half of the sixteenth century.

Good instances of these are the portraits by Antonio Abondio of the Emperor Maximilian II and his Empress Maria, in the Münzkabinet at Munich;[2] others may be seen in various collections, such as the portraits of Philip II, Elizabeth of France and Don Carlos, belonging to Mr. Salting, and exhibited in the Victoria and Albert Museum. The oval portrait of Michelangelo, which its close resemblance to the medal by Leone Leoni proves to be from the Milanese artist's hand, belongs to the same class.[3]

Dr. Habich believes that the two wax medallions at Munich were designs for certain medals of the two persons represented: 'sorgfältiger nachgearbeitete und reicher ausgestattete Entwürfe zu den beiden Medaillen,' not originally made for their own sake, but as medal-models. It is not quite clear whether he supposes that medals would actually have been cast from these wax portraits, which were subsequently elaborated into their present highly finished form. The probabilities seem to me to be against such a supposition; and at any rate one cannot point to any existing medal which supports it.

Another remarkable work by the same artist, Antonio Abondio, stands in a different category. This is a large portrait of the Emperor Maximilian II (generally mis-called Rudolph II), in the Sammlung der kunstindustriellen Gegenstände in Vienna; perhaps, says Dr. Habich, the richest and finest piece of work of the kind that we possess. It is modelled in coloured wax on black obsidian.[4] Lead casts from this model, or from one closely resembling it, exist in the British Museum and the Münzkabinet at Munich. Of these the specimen in the British Museum (diameter 120 mm.) appears to be the better, the Munich cast having been considerably cut down, so that the edge of the medal comes near to the Emperor's head, instead of being some 15mm. distant from it. Otherwise the two casts agree, and for our present purpose it is of interest to note that they agree in differing from the wax model, which must have been touched up and modified in various details (for instance, on the breastplate) after the casts had been made. These modifications were doubtless in part rendered necessary by damage caused in making the mould.

None of the models which I have mentioned can however compare in point of antiquity with the first of the pieces described below, to which I now proceed.[5]

1. Giacomo Negroboni.

Bust of Giacomo Negroboni to right, bearded, bare-headed, in armour; around, IACOB NIGROBONIVS BRIXIANVS.

Rev. The lion of St. Mark standing to the left, on rocky ground, holding a banner inscribed S C; inscription: VIRTVS MILITVM.

On wood (probably cypress ?) in dark gray wax. Diameter 90 mm. Oppenheimer Collection. See plate, No. 1.

The most remarkable feature of this most remarkable model is the testimony which it bears to the artist's elaborate care in the matter of lettering. Having procured his circular panel, the medallist laid down on each side of it a strip of vellum, making a band of 15 mm. wide round the circumference, except where he did not intend to place any lettering. With a compass he incised two circles to regulate the height of his letters. Such incised circles are well known to every student of medals, for they of course reappear in the eventual cast. Not content with this, he drew

[1] For previous articles in the series for which the above title is now, for the sake of uniformity, adopted, see Burlington Magazine, Vol. ix, p. 408 (September, 1906); Vol. x, p. 384 (March, 1907); Vol. xii, p. 141 (December, 1907); Vol. xiii, p. 274 (August, 1908); Vol. xiv, p. 210 (January, 1909).

[2] Published by Habich in Helbing's 'Monatsberichte,' i, p. 401. On pp. 402 ff. are some interesting remarks on the history of modelling in wax.

[3] This has been fully described by Fortnum in the 'Archaeological Journal,' Vol. xxxii, with illustrations. Cp. E. Plon, 'Les Maîtres italiens au service de la Maison d'Autriche: Leone Leoni et Pompeo Leoni,' pp. 270 f. It is now in the British Museum (Dept. of British and Mediaeval Antiquities).

[4] Domanig, 'Die Medaillen des Erzhauses Oesterreich' Taf. X. I.

[5] My thanks are due to Mr. Henry Oppenheimer for his permission to publish the two models from his collection, and to Mr. Max Rosenheim, who first called my attention to all three models, and has, as usual, allowed me to profit by his criticisms.

radii from the centre to the circumference, to fix the axes of his letters. These lines were drawn, not incised; they are plainly visible on the reverse, barely so on the obverse, and would not repeat in the cast. He then drew his letters in ink on the vellum; and over the drawn inscription he modelled each letter separately in wax. Only where the wax has broken away, as in the I of 'Iacobus,' the triangular stop, or the B of 'Brixianus,' can the original drawing be seen. The bust and the type of the reverse were modelled direct on the panel. No medal from this model is known to exist, and it is very doubtful whether it was ever used for the purpose for which it was originally intended.

The type of the reverse indicates that Giacomo Negroboni of Brescia held a command in the Venetian army. The letters S C, it need hardly be remarked, mean 'Senatus Consulto.'

There can be little doubt that the person represented is Giacomo Negroboni da Valtrompia, who played a prominent part in the attempt to wrest Brescia from the French in 1512. He died on 23rd April, 1527, having served the Venetian Republic for forty-five years, both in the *impresa di Brescia* just mentioned, and as commandant in various garrisons in the Levant, in Padua, Cremona and Rocca d'Anfo.[6]

The portrait must have been made, to judge by its style as much as by the age of the subject, towards the end of Negroboni's life, and probably by a North Italian artist, though it does not come very close to the work of any known medallist. It is in high relief, and boldness and downrightness of treatment help to compensate for a certain lack of refinement which might be urged against it. One feels that it must be an admirable portrait of the stout soldier who was ready to see his son hanged rather than surrender to the enemy the fortress which he was holding for the Venetian Republic.

2. Barbara Romana.

Bust of Barbara to left, wearing a veil and pearls in her hair, necklace, and corsage cut square; the arms are truncated at the shoulders, but the hand is seen holding a piece of drapery to her breast; inscr. ▲ BARBARÆ ▲ RO ▲ Bead and reel border.

Rev. A hunter and nymphs. Above, a horseman, wielding a sword, and accompanied by two men on foot, and by a second horseman (only the head and forelegs of the second horse visible) gallops in pursuit of a stag, which is being pulled down by a hound; below, four female figures bathing; at the side, figure of Cupid on a pedestal. Bead and reel border.

On black slate. White wax. Diameter, 52 mm. Rosenheim Collection. See plate, No. 2.

The medal made from this model is described by Armand (II, 219, 27), from a specimen in the Louvre,[7] as reading BARBARÆ. BO. If we examine the model, we shall see that the third R (that of RO) is not of the same shape as the others, and has every appearance of having been altered from a B. It is to be presumed that the BO was an error, and that the correction in the model was inserted after at least one cast had been made. Other casts were made from the model after the correction, for a specimen in the British Museum, like a poor *surmoulage* from the Armand-Valton collection now in the Bibliothèque Nationale, follows the model in every particular.

Barbara, therefore, probably belonged to Rome rather than to Bologna, for RO is more likely to represent ROMANÆ than a family name such as Rò. It is unnecessary to enter here into speculations as to her character suggested by the use of a local rather than a family name; it is enough to say that she seems to rank with 'Lucretia Romana,' 'Cornelia Siciliana,' 'Philena Perugina,' and a number of other pretty women of whom we know nothing more than their medals tell us.

The scene on the reverse, which at first sight seems to be inspired by the story of Actaeon, turns out on examination to have little to do with it. No one of the four women bathing seems to be distinguished as Diana, and the introduction of the Leda motif forbids us to think of the chaste goddess. A huntsman armed with a sword is also, to say the least, peculiar. The subject must for the present remain unidentified.

The work is very delicate, though its merits as a composition may not be high. Its date is doubtless, as Armand has decided, the third quarter of the sixteenth century. The bead and reel border is extremely uncommon at this time, or indeed on medals of any kind; I am unable to adduce another instance.

3. Antonio Galateo.

Bust of Antonio to right, bare-headed, bearded, wearing coat with falling collar, buttoned down the front; inscription, ANTONIVS GALATEVS ▲ Pearled border. Incised compass lines for the inscription. No reverse.

On black slate. White wax. Diameter, 71 mm. Oppenheimer Collection. See plate, No. 3.

The medal for which this model was made is known from Mazzuchelli.[8] On the reverse are Mars seated and Venus standing beside him. Mazzuchelli identified the person as Antonio Ferrari, called Galateo, doctor of medicine and man of letters, who was born in 1444, and died in 1517. Armand (II, 109, 15) notes this identification, but remarks at the same time that, to judge by the costume—we may go further and say: by the whole style of the medal—the piece should rather belong to the third

[6] O. Rossi, 'Elogi histor. di Bresciani' (1620), pp. 263, 264.

[7] M. Carle Dreyfus, however, kindly informs me that no such medal is or ever has been in the Louvre.

[8] I, xxxviii, 2. There is a surmoulage in the British Museum.


IACOB · NIGROBONIVS BRIXIANVS

1.


VIRTVS MILITVM
SC

1.


ANTONIVS GALATEVS

3.



2.


BARBARO

2.

quarter of the sixteenth century. If the identification is correct, the medal must be a restoration ; but the model before us has so much the appearance of being a portrait from the life, that it is difficult not to suspect an error in the identification. Now Antonio had a son of the same name ; and it is this person with whom I would identify the portrait before us. When the elder Antonio died in 1517, the younger was left his sole heir, but little else seems to be known about him.[9] It is obvious that on chronological grounds the medal is more likely to represent him than his father. In style the piece, especially on its reverse, of which the wax-model is unfortunately not preserved, approaches Leone Leoni more nearly than any other medallist ; it would, however, be rash to attribute it to him without further evidence.

[9] Jo. Bapt. Pollidorus, in Calogierà's Raccolta d'Opuscoli,' T. ix, pp. 306, 329. The sons of Antonio Galateo are enumerated in this order : Marcantonio, Galeno, Antonio ; so that the son with whom we are concerned was presumably the youngest. Pollidorus refers to various sources of information which are inaccessible to me, and which may give further details favourable or unfavourable to the proposed identification.

THE GOLDEN FLEECE EXHIBITION

BY A. VAN DE PUT

THE Exposition de la Toison d'Or will long be remembered among the most remarkable of an era of ambitious art assemblages. The originality of the idea, the appropriateness of the locality and the historical charm of the exhibits, combined to effect that which the extension of the exhibition's scope beyond the illustrious comity it was primarily designed to celebrate, could not impair or appreciably weaken. The antiquary, the armorist or the historical student might lament this departure from the main idea of the exhibition, because it tended to dissipate upon another objective, to which an exhibition had already been devoted, the organizing energy which should have been expended, on so rare an occasion, upon the central idea alone. But by a remarkable reassertion of historic fact, that transpired which even the most fervent partisan of a dual objective could not have entirely foreseen. The Order of the Golden Fleece, the determinating circumstances of whose nationality are habitually overlooked : which is held to be exclusively Spanish or exclusively Austrian, and which became a bone of contention between these powers ; whose foundation can be claimed by French writers for a male descendant of St. Louis and a peer of France ; was seen, in the great majority of the works of art gathered at Bruges, to be *de jure* of Netherlandish origin. To vindicate Netherlandish and more especially Belgian nationality for the order during the period concerned, is in these days to put back the hands of the clock. An unprejudiced visitor strolling through the exhibition found there, nevertheless, tangible confirmation of certain facts following the birth of the order at Bruges in 1430 (N.S.): its devolution from the Burgundian to the Imperial and Spanish houses, with the Low Countries ; the holding of only four out of twenty-two Chapters outside the Netherlands (1430—1559) ; and the large contingent of knights yielded by Netherlandish houses. Though the sovereign of the order might reside in Spain or at Vienna, though his life might be spent as was Charles V's, in touring his European dominion, the hereditary connexion of the Low Countries, their nobiliary and heraldic system, with the Fleece, was such as would inevitably result in an impression of singular national homogeneity, in any representative collection of the order's relics. To admit this is to approve the scheme of the present publication,[1] which is very largely devoted to Netherlandish works of art. The memorial issued by the enterprising Brussels house, Van Oest, which was seen to be a necessary project long before the exhibition closed its doors, leaves nothing to be desired in the qualities of book production, on the score of its illustration (photogravure and phototype plates), or, generally, of adequate commentary upon the objects selected.

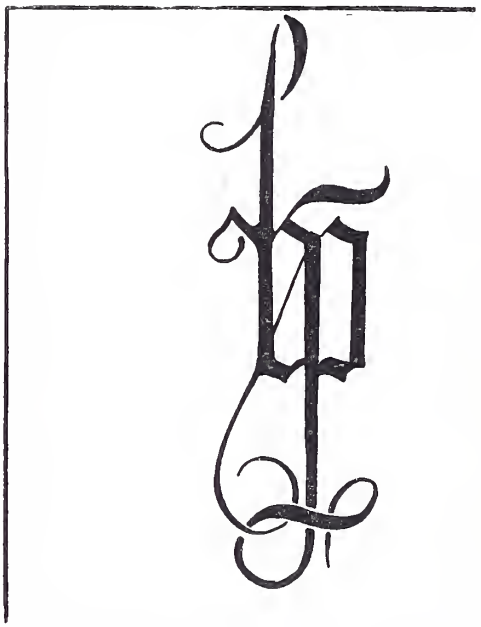
A preface contributed by Baron Kervyn de Lettenhove paves the way to *catalogues raisonnés* contributed by Messrs. P. de Mont (paintings), J. Van den Gheyn (MSS.), J. Florit y Arizcun (tapestry and embroidery), L. Maeterlïnck (sculpture), C. L. Cardon (goldsmiths' work), Macoir (armour), Baron A. van Zuylen van Nyevelt (blazons), V. Tourneur (numismatics), and A. Mesdagh (seals).

Monsieur Pol de Mont is responsible for the two sections of portraits and of religious and genre paintings, the former illustrated by thirty-eight plates. That merely a section of the portraits have been reproduced, is the only feature of the book which invites criticism. Always admitting that the collection of painted portraits of between forty and fifty different knights other than sovereigns of the order, brought together, was not an extraordinary muster, it is yet a pity they have not all found reproduction. The entire section in half-tone would have been of greater

[1] 'Les Chefs d'Œuvre d'Art ancien à l'Exposition de la Toison d'Or, à Bruges en 1907.' Bruxelles (Van Oest). In portfolio, 120 frs. ; bound, 125 frs.

utility to students and for reference purposes than the few in costlier processes. Duke Philip III of Burgundy was represented at Bruges by no less than thirteen portraits. The series of reproductions opens with the altogether remarkable panel from the Spanish royal collection (catalogued as a replica of a lost original by De la Pasture, executed after 1460), a replica of which exists at Gotha. The duke is seen *en buste* looking to the left, clean shaven, the wrinkled forehead bounded by a basin-rim wig, the contour of the face invaded by hollows and folds, the gaze clear, the mouth firm and sensual. The second is the Antwerp, No. 397 (attributed to a North French master, *c.* 1500), which is possibly inspired by the Madrid picture or its original, but the duke is aged, and his expression no longer serene. Other portraits represent him (as at Antwerp, 538) in a chaperon or together with Isabella of Portugal (Ghent, 50), the latter manifestly a copy and of small iconographical value. The name of Margaret of York, third wife of Charles the Bold, was attached to two paintings that exemplify the dual *rôle* of the historical portrait. In the Society of Antiquaries' picture we have merely an unsympathetic, if authentic, transcript of what must nevertheless have been an engaging personality. Thanks to one, at least, of the opportunities for comparison afforded by the exhibition, Edward IV's sister will for the future be known by a panel in the Nardus Collection, the colouring of which is, however, rather French than Netherlandish.

One of the gems of the exhibition was the *Philippe de Croy, seigneur de Sempy*, lent by the Antwerp Gallery (Van Ertborn collection, 254). It is suggested by Monsieur de Mont that this work formed the left shutter of a triptych, from the circumstance that the reverse is occupied by an heraldic achievement which also looks to the left (of the spectator). He further opines that upon the right shutter was painted the Madonna and Child. If the shutter theory deserves consideration, it seems far more likely that an harmonious composition would alone result, in such a case, from a repetition of the motives : a portrait within, a coat-of-arms on the outside of the shutter. Thus only would balance be obtained. From the circumstance that Philippe de Croy's arms bear a label (it is certain that the painting was executed *vitâ patris*), it would further appear probable that the missing dexter shutter was devoted to the lineaments of his father,[2] Jean de Croy, Count of Chimay, who received the Fleece in 1451, and its outside would bear the arms, without difference, of the Chimay branch of the house. It may be remarked that the arms on the reverse of the Antwerp panel are probably among the finest pieces of heraldic painting in existence, they were certainly the finest at the exhibition. Upon a ground divided vertically into three stripes—red white and black—is the well-known shield quarterly of Croy and Renty with, in pretence, the difference of the branch of Chimay, an escucheon of Craon quartering Flanders, in chief a label of three points, argent (?). The shield is ensigned by a barred helmet with mantling and coronet, issuing from which is the crest : the head and neck of a brach-hound within a vol banneret, gules and argent. This achievement is accompanied by the inscription, '(Phil)ippe de Croy, seigneur de Sempy'; the letters composing the name of which lordship can be read (beginning with a tall S ; and perhaps, also, *Philippe* and *Croy*) in a Gothic cipher in the portrait's top right hand corner.



CIPHER UPON PORTRAIT OF PHILIPPE DE CROY, LORD OF SEMPY.

It is difficult to understand how the evidence of the arms and of the inscription upon the back of the panel could be so far disregarded as for it to have been possible to read Tommaso Portinari's initials in the cipher.[3]

Tardily and at length, however, Philippe de Croy's identity seems to have asserted itself. But M. de Mont's discussion of the heraldic side of the problem is not precisely a model of its kind. Yet is the 'problem' hardly one at all. Did the inscription not exist, it is as clear as noonday that the personage is an eldest son of the house of Croy-Chimay, and there being not another Philippe de Croy to bear the same arms, until the first count of Solre (d. 1612), to whom but the son of the count of Chimay could these refer ? When, therefore, one reads, ' C'était donc

[2] It would not have been in conformity with artistic practice to have depicted Philippe de Croy's wife, Walburga von Mörs, on the dexter shutter.

[3] See A. J. Wauters' Catalogue du Musée de Bruxelles, 1900, p. 60, and P. de Mont : Royal Museum of Fine Arts, Antwerp. Descriptive Catalogue, I, p. 114, 1905.

la présence du *lambel* d'une part et le titre de *Sempy* de l'autre qu'il s'agissait d'expliquer' (p. 17), one must object emphatically that the label speaks for itself, nay, it explains the relationship of the individual to his house and arms; it is in the criticism of the 'de Sempy' alone that fresh ground is broken. Recourse being had to the lists of grand bailies of Hainault and to the archivist of the princes of Croy-Solre at Le Roeulx, it transpired that certainly from 1459 to 1461, when appears his better known title, lord of Quiévrain, Philippe de Croy was styled lord of Sempy.[4] The attribution to Van der Goes, who became a master painter and free of his craft in 1467, consequently falls to the ground. By the only other criterium for testing the question, based upon the likely age at which Philippe de Croy began to discharge his father's bailieship (1456—*c.* 1465), approximate results are obtained.

It will be observed that the Fleece plays only a negative part in the discussion; the explanation being that the subject of the picture is not depicted wearing the order. He did not in fact receive it until 1474 (N.S.).

Other portraits of sovereigns of the order reproduced are the *Maximilian*, by De Predis; two German portraits of the same: No. 23, from the Camberlyn d'Amougies collection, being tentatively attributed to Bernhard Strigel, and Nos. 24, 25 (Kleinberger), showing the emperor holding a pink, wrongly attributed to Lucas van Leyden—earlier in date and perhaps rather to be grouped under the *Master of the Death of Mary*. Of Philip the Handsome and Johanna of Aragon there are the panels from Brussels, splendid but archaic in style; and two other Brabançon works (34, 35) from the Massure-Six collection, representing the royal pair kneeling respectively behind Christ and the Madonna, attended by serried rows of religious and others. We have here a presentment somewhat different from the plump, vacant Philip at the Louvre or at Windsor. The personality of the Saxon duke, Albert the Courageous (Dresden), stadtholder of Friesland, comes as an anti-climax to so much mildness; his hectoring, bellicose expression is successfully conveyed in a style so much freer than that of the late fifteenth-century Netherlanders that German origin is suggested. Of Charles V there are the Windsor portrait, once in Edward III's collection, and the splendid work from Buda-Pesth, in the attribution of which, Orley is here preferred to Gossart, upon the ground that the 'couleur blond,let tonalité argentine si souvent propres à Mabuse' are lacking. Apropos of the Windsor Charles V and of two other works here reproduced: the Johan van Wassenaer, burgrave of Leyden (why is the title 'Le sire à la Toison d'Or,' etc. retained, when the subject's identity is so well established ?) by Mostaert, and the unknown knight of the Fleece at Brussels (No. 720), a putative Gossart—each personage wears the jewel of the Fleece suspended, not from a chain of bricquets and flints but from a narrow ribbon. There are, in this particular, grounds for supposing that the works in question were executed after 1516. In that year Charles modified the statute that prescribed under fine the habitual wear of the collar of the order, allowing it to be borne, except on certain occasions, *pendant sous un fusil à un calliou & à un fillet d'or, ou un ruban de soye.* Whilst, doubtless, the irksomeness of the regulation was responsible for some infringements before 1516, the significance of the ribbon's appearance is increased by the manifestly general use of the collar in earlier portraits, as an exception to which those of the Great Bastard[5] can be cited, however. Applied to the works mentioned, the regulation in question gives: for the Windsor Charles V, after 1516 (here "vers 1515"); for the Louvre Wassenaer, 1516–23 (date of death); and for the unknown Fleece knight at Brussels, after 1516 (here "premières années du XVIe siècle").

In another case, the portrait (76) of an unknown knight of the Fleece, from Woerlitz, is seen to depict the same individual as a miniature from the Berlin Museum, inscribed *Henricus Comes Nassaviae Ma. Zenetae.* Henry, Count of Nassau, is here called Marquis of Zeneta (for Zenete), and we are told that he was born 1483 and died 1538. But it is more to the point that he married Mencia de Mendoza, Marchioness of Zenete, whose consort he is declared to be, in June 1524. The subject of the Woerlitz panel is somewhat younger than him of the Berlin miniature (executed 1524-38).

The section of religious and genre paintings opens with Jan van Eyck's *Annunciation*, from the Hermitage Museum, the architecture of which has recently been identified by M. P. Saintenoy as a rendering of a Cluniac transept of the eleventh century, probably of Santiago cathedral; the Mérode triptych, now reproduced for the first time, also its congeners the panels depicting Master Heinrich von Werl with St. John the Baptist, and Saint Barbara reading, from the Prado collection. Surely never was painter fonder of carpentry than the unknown 'Master of Flémalle'; never were woodwork and joinery so obtrusive as in these pictures! Passing onward and perforce ignoring the works by or attributed to Isenbrant, Memlinc, David, A. Benson, Bosch, Gossart and others, the manuscript section is reached. Here are reproduced the portraits of Charles the Bold, from the Norris Library (London) and the Imperial and Royal Library,

[4] But Olivier de la Marche also negatives Philippe de Croy's habitual designation, during his father's lifetime, as lord of Quiévrain: 'messire Philippe de Crouy, seigneur de Sainct-Py et filz du conte de Chimay' ('Mémoires,' ed. Beaune and d'Arbaumont, III, 72-73).

[5] The Chantilly, Dresden and Hampton Court portraits of Antoine de Bourgogne (d. 1504), le Grand Bâtard, all show the Fleece hanging (we believe) from a chain.

Vienna, both, in the absence of authentic easel pictures, of much iconographical value, as well as the miniature painted triptych from the Escurial, representing S. Jerome, the Flight into Egypt and S. Anthony of Padua, attributed by Count Durrieu to Gerard Horenbout, and a work of marvellous delicacy and finish. The tapestries include two out of the hangings depicting the story of Ahasuerus, lent by Saragossa Cathedral, and one of the twelve representing the conquest of Tunis from the royal collection, Madrid. Embroidery is represented by the cope, called here 'manteau episcopal,' of Guillaume Filastre (Tournay Museum), the cope of Charles V (so-called) from Tournay Cathedral, the ornaments of Mary of Burgundy, from Notre Dame at Bruges, and heralds' tabards from Vienna and Madrid.

A note by M. Maeterlinck upon Flemish sculpture under the Burgundian dukes ushers in the typically Brabançon carved and polychromed retable, executed for the Pensa de Mondari family, in the possession of the city of Brussels; the extraordinary bronze bust of Philip of Burgundy in the royal Wurtemberg collection; and the terra-cotta busts of Charles V from the Musée Archéologique, Bruges, and of Ferdinand of Austria(?) from Middelburg. There is also a reproduction of the wooden statue of Philip the Handsome in the Wintrebert collection, a most interesting work, and of the marble medallion of Alfonso V of Aragon, a variant of the motive of Vittore Pisano's medal of 1448.

The remaining sections are illustrated in as representative a manner as the foregoing: in goldsmith's work the 'Alexander Farnese' dish (Brussels Museums) and the guild collars of the crossbowmen of Nivelles, and of S. Christopher at Antwerp; the exquisite early renaissance detail of the former being hardly done justice to in the reproduction; in arms and armour some eight suits worn by sovereigns of the order, and that made in Roman style for Guidobaldo II of Urbino. Three items, the personal associations of which far outweigh in interest those of the majority of exhibits, come next. They are the grand carver's knives (from the Austrian imperial collections, from that of M. Edmond Foulc and from the Le Mans Museum), their handles engraved and enamelled with Philip of Burgundy's arms and devices. To Baron A. van Zuylen van Nyevelt is due an essay summarizing the history of heraldic painting in Flanders from 1382 to the mid-sixteenth century, accompanied by a selection from the 201 hatchments recording the chapters held in the Southern Low Countries, which, some in private possession, came to the exhibition. There are also two blazons at Saint Omer, relics of the 1461 chapter; and at Dijon, four were recently to be seen forming the interior panels and the bottom of a drawer, in a piece of furniture. Barcelona's blazons, painted upon the stall backs themselves, were photographed for the exhibition; those of The Hague are equally immovable.

The book comes finally to coins, medals and seals. Although, as M. V. Tourneur remarks, the order possessed no numismatics of its own, the section of medals relating to individuals connected with it rendered this one of the most interesting, as indeed its cataloguing was the most scientific, in the exhibition. It is here represented by forty-eight reproductions of Italian, German and Flemish medals. The sigillography includes reproductions of seals of the order's sovereigns, to Philip II of Spain. Here, also, the order plays a minor part: a bricquet in the field, under the Burgundians; a collar, under their successors, and the tale is told.

NOTES ON VARIOUS WORKS OF ART

THE *CONCERT AT ASOLO*, AFTER GIORGIONE

THE controversy about Giorgione bids fair to become acute. Germany is divided against itself, and rival critics rule the field. On the one side, Dr. Gronau sums up the Morellian point of view, which allows but a scanty achievement to the youthful genius.[1] On the other, Herr Ludwig Justi enlarges the borders and generously admits some thirty-three works to be genuine.[2] The two volumes, recently published, in which this latter view is stated are characterized by a profound capacity for estimating evidence—in this case particularly involved evidence—and there can be little doubt they will eventually determine the contours of Giorgione's art once and for all. Seldom, even in Germany, has a book appeared at once so authoritative and so convincing, a work in which system and appreciation are alike satisfactory. Doubtless others will do justice to this remarkable publication; here let it suffice to add one small piece of new evidence towards the solution of the problem of the Crespi portrait at Milan, which Herr Justi is not yet satisfied really represents Caterina Cornaro, the famous ex-queen of Cyprus.

Lately on a tour among the countless private collections of Great Britain, I chanced to find at Attingham Hall, near Shrewsbury, the seat of Lord Berwick, a large painting, 6 ft. 4 in. by 4 ft., representing nine figures in a landscape, some of them playing music, others listening to the strains or standing by idly gossiping. In spite of the delightfully inappropriate label that the artist belonged to the school of Fra Filippo Lippi (!), I immediately recognized the spirit of Giorgione in

[1] 'Rep. für Kunstwissenschaft,' xxxi, pp. 403–521 (1908).
[2] 'Giorgione,' 2 vols. (Berlin, 1908).



THE CONCERT AT ASOLO, AFTER GIORGIONE
IN THE COLLECTION OF LORD BERWICK



FOUR SEVENTEENTH CENTURY COMMUNION
CUPS NOW IN MANCHESTER CATHEDRAL



ENGRAVED BOTTOMS OF THE ABOVE CUPS

FOUR SEVENTEENTH CENTURY COMMUNION
CUPS NOW IN MANCHESTER CATHEDRAL

this work, and as certainly knew that here was a much later copy of some lost original of his.

Of this there can be no doubt whatever; the handling is that of an inferior eighteenth-century kind, no doubt Italian, but far removed from the delicacy of touch of the master's own time. Nevertheless, a document of value, for we are introduced into the famous society of Caterina Cornaro and her romantic court up at Asolo, surrounded by poets, musicians and painters, among them the young Giorgione himself; for here in the centre sits Caterina, listening in a dreamy pose to a duet, no doubt on some love theme, whilst close behind her stands her young *protégé*, the youthful Giorgio of Castelfranco.[3] In the distance behind to the right are seen the wall and towers of his birthplace, and up on the hill is possibly Asolo itself, her own home. Who shall say who are the others in this group? Can the armoured youth on the left be Matteo Costanzo, the local hero in remembrance of whose early death young Giorgione was so soon to paint the altarpiece still at Castelfranco? And is Pietro Bembo, the poet, one of those four in the group to the right?

The original of this later copy must date from the last decade of the fifteenth century, perhaps about 1495, when Giorgione was eighteen, and his patroness forty; he doubtless flattered her somewhat, as would appear to be also the case in that superb portrait of her which he has left us, and which now adorns the great collection of Signor Crespi at Milan. The style of the costume, the large flowing sleeve, the particoloured hose, the cap worn with a jaunty air, all betoken the fashionable society of the time in Venice and the neighbourhood, whilst the background, with its distant views and the nearer archway through which a cavalier in Turkish dress is seen advancing, recalls the contemporary work of Carpaccio and kindred artists. The delicate foliage of the trees, and the brilliant colouring point to Giorgione's usual style, and, were the clumsy handling of paint on a par with the conception of the scene, we should now possess a 'concert' of Giorgione's early time, to contrast with his famous *Fête Champêtre* of the later period. But, copy though it be, it is of extraordinary interest, and I hope its publication may lead to the discovery of the original work still lurking in obscurity. HERBERT COOK.

FOUR SEVENTEENTH-CENTURY COMMUNION CUPS NOW IN MANCHESTER CATHEDRAL

THE four communion cups illustrated on the accompanying page originally belonged to the Scottish Church of Campvere [now Veere] in the Netherlands. They were purchased some forty years ago in London by the late Lord Egerton and presented by him to the Cathedral Church of Manchester in the year 1893.

The cups are in the form of beakers, and are identical in size and shape. They are $6\frac{1}{4}$ inches high, 3 inches in diameter at the foot, and $4\frac{1}{2}$ inches in diameter at the mouth, the lip being turned outwards.

The beakers are decorated with engraved bands with scroll ornaments, having terminals of thistle-heads, acorns and roses. One band encircles the cup at the top edge, while the others are arranged in two lozenge-shaped shields, one in front and one behind. In the centres of both is engraved a bundle of ten arrows tied together with a cord.

The weights of the cups vary slightly from 9 oz. 16 dwt. to 10 oz. They all bear the same hall mark, which is probably that of Middelburg, a town three miles distant from Veere.

The inscription which is engraved on the bottom of the four cups in Latin and English is one of their principal peculiarities.

The Latin inscription which is engraved on the outer circle is as follows :—

(1) SCOTO – VERANORUM FACTORVM CONSONVS ARDOR
(2) QUATUOR AD DOMINI DICAT NOS POCULA MENSAM
(3) ANNO AD SEXCENTOS ET MILLE A VIRGINE MATRE ·
(4) BIS DECIMO IANO MENSE ET PASTORE MADVFFO

On the inner circle is engraved a translation :—

(1) CONCORDING ZEAL OFF FACTORS AT CAMPHEIR
(2) GIVES VS FOVR COVPS FOR THE LORDS TABLE HEIR
(3) THE ZEAR OFF GOD A THOVSAND WITH SAX HVNDER
(4) AND TWENTIE IN IANVAR MACDVFF BEING MINISTER

The rendering of the date in the Latin inscription as the year of the Lord by the Virgin Mother, 1620, is curious.

In the centre of both these inscriptions is engraved a bundle of arrows encircled by a laurel wreath, and a quaint rendering of the first verse of Psalm cxxxiii :—

BROTHERLIE VNITIE IS GOOD AND PLESANT

These beakers are specially interesting on two accounts: first, from the fact that the Scotch church to which they belonged was the first church outside Scotland to have a direct communication with the mother church at home; and, secondly, from their form and the light they cast upon the introduction of the beaker-shaped communion cup into Scotland, and also upon the

[3] The features of Giorgione, though as an older man, are known to us from the portrait at Brunswick, which is repeated in the woodcut in Vasari's second edition (1568) and in Hollar's engraving of 1650. All three are reproduced in Justi's recent work (Nos. 35, 36, 37).

commercial relations between Scotland and the Low Countries.

Reference has been made to these cups by the Rev. Thomas Burns in his work on 'Old Scottish Communion Plate' (1892), and in the 'Proceedings of the Society of Antiquaries of Scotland' (Vol. xxv); but in order to appreciate them at their full value it is necessary to see an illustration of each cup separately, as shown on the accompanying page, as each differs from the other, and the inscription is incomplete unless all four cups are seen together.

In addition to these four cups, there existed formerly a server or dish, which I hope some day to be able to trace, and in the search for which some of my readers may, perhaps, afford me valuable assistance. The server would doubtless also have an inscription of a similar character to the cups.

How this communion plate was parted with, or to whom, it has been impossible for me as yet to discover, although I have caused exhaustive inquiries to be made on the spot. It is more than probable that the server was brought over to England with the cups, and is now in the hands of some collector whose eye may possibly catch this article, and from whom I may obtain the information I desire.

ARTHUR F. G. LEVESON GOWER.

A HIGH GERMAN PAINTING OF THE FIFTEENTH CENTURY IN THE COOK COLLECTION AT RICHMOND[1]

DURING a visit which I had the pleasure of paying last summer to Sir Frederick Cook's priceless collection at Doughty House, I noticed a little picture, *The Flight into Egypt*, which was hung in a rather obscure corner on the staircase, and described merely as 'School of Ulm, fifteenth century.'

The painting, which was exhibited at the Exhibition of Early German Art at the Burlington Fine Arts Club, 1906, is annotated as follows in the exhibition catalogue (p. 128): 'The careful painting of detail, gay colour, and certain weaknesses of drawing suggest that the painter was trained in a school of miniaturists.' It was precisely this loving execution of detail, and also the characteristically bright colour scheme, which made me think definitely of two pendants in the Modena Gallery, which I published in the 'Zeitschrift für bildende Kunst,' 1908, p. 282, sq., and one of which is reproduced here, by the kind permission of Herr E. A. Seemann, for comparison with the Richmond picture. On the whole, there can be no doubt that the same hand executed the pictures at Modena and that of Sir Frederick Cook: we may note the type of the Virgin in both, the shape of the hand, with its long, jointless fingers, the fall of the drapery, especially where it lies on the ground in flowing folds. The laboriously exact execution, too, of the foliage and the plants reveals the same hand, drawing with miniature-like delicacy. And, finally, a fact which, however superficial it may appear, yet possesses particular significance—the halo of the Virgin in the Cook picture is exactly the same shape as that in the Modena picture—a coincidence which turns the scale, since this kind of halo is unusual.

In my opinion this last observation leads to a supposition which is suggested also by the measurements of the panels—namely, that the pictures at Modena and our *Repose during the Flight* may have belonged to the same altar. The Richmond picture measures $14\frac{1}{2}$ by $13\frac{1}{4}$ inches—*i.e.*, 36.5 by 33.5 cms. —and the two Modena panels each measure, according to information kindly supplied by Director Giùlio Bariola, 0.80 by 0.31. Thus it would be quite possible, supposing a slight reduction in the *Annunciation* and the *Visitation*, that the *Flight into Egypt* once formed with them one altarpiece, of which the other parts have been lost. The shape of such an altar would have to be reconstructed with several wings, for the Modena panels also bear on the back representations painted in grisaille. The altarpiece was, therefore, closed as a rule. When the two wings were opened, one saw in the *inner* 'shrine' four painted scenes, amongst them the *Flight into Egypt*, and, on the inner sides of the now opened outer wings, the *Annunciation* and *Visitation*, tall, narrow paintings, each of which corresponded respectively with two of the smaller scenes. If the altar was fully opened, one saw probably in the actual inner shrine a sculptured group, and reliefs on the wings. Such an arrangement would be in accordance with the general rule; it was in particular very usual that scenes which were intended to be emphasized as of marked importance were represented in a size corresponding to two ordinary panels. As a matter of fact, the *Annunciation* and the *Visitation* count as particularly important scenes in the youth of Christ; it is easy to understand that special stress was to be laid on them, in comparison with others. Moreover, the narrow shape of these panels, which could hardly have been favourable to the painter, leads to the supposition that it was caused by the size of the two smaller pictures. No painter would, of his own wish, have chosen a narrow, tall shape for scenes with two figures, such as the *Annunciation* and the *Visitation* are.

It is not difficult to surmise the scenes depicted in the lost pictures. The three other centre panels probably represented the *Nativity*, the *Adoration of the Magi*, and the *Presentation in the Temple* or the *Circumcision*. It is harder to guess what was represented on the two reliefs of the inmost wings; we ought perhaps to think here of scenes from the youth of Christ or of the Passion. The plastic

[1] Translated by L. I. Armstrong, L.L.A.



THE FLIGHT INTO EGYPT, FIFTEENTH CENTURY. HIGH GERMAN SCHOOL. IN THE COLLECTION OF SIR FREDERICK COOK



THE VISITATION. FIFTEENTH CENTURY, HIGH GERMAN SCHOOL. IN THE MODENA GALLERY



THE VIRGIN AND CHILD, BY A PUPIL OF JOHN VAN EYCK (?) IN THE COLLECTION OF MRS. SIMPSON CARSON



THE CORONATION OF THE VIRGIN. ATTRIBUTED TO BARTOLOMÉ VERMEJO. IN THE CORPORATION ART GALLERY, BIRMINGHAM

group in the interior of the shrine may have been in the first case a *Madonna and Child*, in the second a *Crucifixion*.

A more important question than the reconstruction of the altar, which can no longer be definitely decided, is that of the period and district to which the picture belongs. In conformity with the text of the Burlington Fine Arts Club Catalogue, I, too, called attention in the 'Zeitschrift für bildende Kunst' to 'the careful treatment of detail, indicating the customs of a miniaturist,' and on that ground, as on that of the drapery, the colours and the perspective, expressed the supposition that the artist was inspired by Konrat Witz, and that he was active in the neighbourhood of the Upper Rhine about 1440–50.

Earlier art history chose to regard Nuremberg as the chief, if not the only, German art centre. But since our acquaintance with Konrat Witz, Lucas Moser and other masters of the Upper Rhine, we know that the true centre of German painting in the fifteenth century was not in Nuremberg but here, where not only Schongauer but Albrecht Dürer himself developed his art. It was here that the great Councils of the fifteenth century, those of Constance and of Bâle took place; and numerous Italian and Burgundian masters met here, especially miniaturists, whose delicate technical finish reacted upon the native artists. To these immigrants belonged probably the so-called Master of Flémalle, whose art shows such a clear connexion with that of the Burgundian miniaturists. Both Witz and our master betray the Master of Flémalle's influence in the types, the costumes and particularly in the rendering of recession: in the Cook picture the figures of the angels especially strike one as an echo of his art.

To regard Bâle as the home of our master might seem too daring. The domain of the artistic style of which Witz was the most remarkable representative stretched still further eastwards; the entire so-called 'Bodenseemalerei,' about which new information has been given by Dr. Heinz Braune in the 'Münchner Jahrbuch,' bears almost the same character. The exhibition catalogue took the *Flight into Egypt* to be from Ulm. This might be regarded as the extreme eastern limit, for from Ulm onwards begins the Upper Swabian school, which approaches the Bavarian-Austrian in character; that is to say, it possesses something wilful, rough and bluntly popular. Perhaps, however, a knowledge of the Modena pictures may justify the opinion that the actual district of the Upper Rhine, or even Bâle itself, was the ground from which sprang this delicate and well nurtured flower of artistic culture. In the fine, miniature-like drawing of accessories, in the bright smooth colours, in the types, as in other things, there is the greatest relationship to Konrat Witz; whilst the art of Ulm, of which the most important monuments preserved of this period are the Berlin altar-panels by Multscher, shows a coarser, more decorative manner, a rougher drawing and ugly types.

Our master—for we may speak of a master and not only of a school tendency—enriches the modest idea we have so far had of the Upper Rhine painting in the first half of the century. His figures may indeed be awkward in their movement, but their gestures have a great and striking power of expression, and the conception is of enchanting freshness. Look at the little Christ Child, seizing with quaint roguery the basket of fruit which the two angels are handing Him; or at the third angel, dragging at the branches of the tree, in order to pull them down and reach the fruit. The landscape shows keen observation in its motives and lighting, and offers—in the Cook picture as in the Modena panels—portions which are drawn and organically perceived with Netherlandish delicacy, for example, the rock out of which flows the stream at which the ass is drinking. Precisely this stream springing from the rock is a Bâle motive: it is contained in the Antonius-Paul picture by the so-called Master of 1445 at Donaueschingen. The lake in the background is also familiar to the school of the Upper Rhine: we need but think of Lukas Moser and Konrat Witz; the same motive of the lake occurs, however, occasionally as far as Bavaria (*e.g.* in the *Nativity* of *circa* 1440 in the Augsburg Museum), although in a somewhat changed form. The special distinction of our master is the abundance of motives and their vitality: each figure has its particular lively action, each detail is treated minutely, in miniature style; and the landscape—in Modena even more than at Richmond—is full of exquisite features, of which we may mention as an example the swiftly departing birds, which animate the picture.

Our artist is not to be compared with Konrat Witz himself. In the drapery folds, as in the movements of the figures, there is something primitive which almost makes us doubt whether he was a younger contemporary of the great Bâle master or whether he was a somewhat older artist. It is true that the Modena pictures present very developed traits, which hardly allow of an earlier date than 1440. The question of the exact chronological connexion, however, remains open; should the master prove to be a contemporary of Witz or even an older artist, the value of his work for the development of Upper German art in the fifteenth century would be all the greater. HERMANN VOSS.

A FIFTEENTH-CENTURY PAINTING BY A FOLLOWER OF JOHN VAN EYCK

THE picture here reproduced was recently on loan at the Burlington Fine Arts Club. Painted on an oak panel (0.57 by 0.495), it represents Our Lady

facing the spectator, and supporting with both hands the Divine Child seated nude on her lap. He holds with outstretched hand a red silk cord attached to a small green bird perched on the window-sill to the right, whose movements He is watching with a pleased expression. The bird is eating cherries plucked from a tree growing up against the wall. On a three-legged stool to the left is a can with a loop-handle standing in a circular brass basin. In a square-headed recess in the wall beyond are five books bound in red, and on the top of one of these a round object—a pounce-box? On a shelf above, from which hangs a tasselled chaplet, are a glass decanter, a ewer with a loop-handle, the cover crowned by a lion sejant, a goblet and a white stoneware jug, both with metal mountings, and between these a small covered pot. The room is paved with square white tiles, in groups of four, showing a pattern of dark blue interlacing bands of Hispano-Mauresque character,[1] bordered by slabs of porphyry interrupted at each angle by a square white tile charged either with the letter A or with a floriated briquet of Burgundy. Against the wall on the right is a settle furnished with a couple of cushions.

Our Lady is clad in a light blue loose-sleeved dress, almost entirely concealed by an ample dark red mantle, over which her hair falls in undulating masses. A rich cloth of honour, green, yellow and white, with red flowers, and a red border, is suspended from a canopy of the same brocade edged with yellow, red and blue fringe.

Through a two-light window on the right is seen a river bordered with trees, flowing across the foreground from the left, and then diagonally to the right. In the half-distance are a palatial building and a lofty church of which only the choir with flying buttresses is seen. In the distance is a town with numerous towers, and beyond it mountains.

This picture appears to date from between 1470 and 1485. Most of the accessories—the cloth of honour, the pavement, the brass vessels, the glass decanter and the Virgin's mantle, beautifully painted without any gold—are very Eyckian, and have the appearance of having been executed by a man who had worked as an assistant under John van Eyck or an immediate follower. The buildings in the half-distance and the modelling and type of the Child are also reminiscent of the great master. On the other hand, the head and hands of the Virgin, her light blue dress, and the landscape which, with the exception of the buildings, is weak, lead to the conclusion that these portions were executed by a master belonging to a later generation than his assistant. The linear perspective is bad. W. H. JAMES WEALE.

[1] In the bell tower of the cathedral of Toledo there are tiles similar to these both in design and colour. See J. Font y Guma, 'Rajolas Valencianas,' p. 49. Villanova y Geltrú, 1905.

A PICTURE IN THE BIRMINGHAM ART GALLERY ATTRIBUTED TO BARTOLOMÉ VERMEJO

EVER since 1874, a picture of *The Coronation of the Virgin, with kneeling Donors*, part of an altar-piece, catalogued as by some unknown artist of the late fifteenth century, has been hanging in the City of Birmingham Art Gallery. It was presented in that year by Mr. William Scott, of Birmingham, together with a number of examples of Etruscan and Roman pottery and coins, the whole of which he had collected in the island of Sardinia. No further information can now be obtained as to the exact locality from which the donor procured it.

It is a tempera painting, with raised and gilded ornament, on canvas, fastened down upon a wood panel one inch thick, strengthened by wooden braces. Three incisions in the wood on either side show that at one time it had shutters. It measures 5ft. 8in. high by 3ft. 4in. wide, and is unsigned (reproduced on page 48).

The Virgin is seated on a carved stone throne, with a rose in her right hand and the Child held upon her lap with the left. She is wearing a red robe, and a mantle of dark green or black, with an elaborate oriental design in gold. The Child, with right hand uplifted, has a white cloth round His waist, fastened by a red belt, and a red coral charm hanging round His neck. Two flying angels in white, the one on the left with an outer robe of red lined with pale green, and the other with one of blue (now black) lined with red, are holding a jewelled crown over the Virgin's head. Above, two others, one in blue (now black) and the other in red, support a dark curtain at her back. Three small angels in white, playing musical instruments, are placed in a semi-circular niche above the throne. At the Virgin's feet, the donors, an elderly man and his wife, are kneeling. The crown, the various haloes, and some part of the ornament are in raised work, gilded; and gold is also used on the angels' wings and in some other parts of the picture. The lower portion, containing the figures of the donors, has been badly damaged.

In 1908 Mr. Walter Dowdeswell first drew attention to its striking resemblance to the few known works by Vermejo; and a careful comparison of it with photographs of these others tends to confirm his ascription, which if correct adds a sixth work to the list of the paintings by this little known Catalan artist which have been so far identified.[1] A. B. CHAMBERLAIN.

THE 'LEONARDO' DISCOVERY AT MILAN

THE 'Rassegna d'Arte' for March contains a concise illustrated note by F. Malaguzzi Valeri of

[1] For the few facts known about Vermejo, see BURLINGTON MAGAZINE, Vol. viii, pp. 129, and 282 (November, 1905, and January, 1906); 'L'Arte,' Fasc. vi, 1907, the 'Gazette des Beaux-Arts,' April, 1905, and 'La Veu de Catalunya', August 3, 1905.

the so-called Leonardo from the Settála collection, while a more optimistic account was contributed by Diego Sant'Ambrogio to 'L'Illustrazione Italiana' for February 14th. Even from the hearsay report contributed last month by Madame Wiel, it was clear that a direct connexion with Leonardo was improbable. We can now judge it more certainly from a photograph received through the kindness of Signor G. Carcano of Milan. As the 'Rassegna' critic indicates, the origin of the design may be traced to the drawing at Chantilly of a half-length nude, in the attitude of *La Gioconda*. This retouched drawing can hardly be the master's, still less the coloured version in the Hermitage, for all its Leonardesque background. Even further removed from him are several hard paintings, one of which from a Bolognese private collection is reproduced in the 'Rassegna.' It is with these last that the Settála picture must be associated. The photograph seems to indicate that the figure is painted with a northern technique; the flowers surrounding it are almost certainly Flemish, and appear to be a later addition; they might even be of the seventeenth century.

Since at least two other versions of the subject exist in England, of which we hope to obtain photographs, we may defer further comment till next month.

LETTERS TO THE EDITOR

'TWO FORGED MINIATURES OF JOAN OF ARC'

To the Editor of THE BURLINGTON MAGAZINE.

SIR,—Every English expert whom I have consulted since M. Reinach informed me that the miniatures in my book, 'The Maid of France,' are forged, agrees with the great French critic. They add the saving clause that they have not seen the originals. I am sorry for the 'well-known and esteemed amateur,' their spirited proprietor, who appears to have purchased a tiara of Saitaphernes on a small scale. I have no knowledge of fifteenth-century miniatures, but supposed that the armour was likely to be right. Apparently the helmet in the plate facing p. 108 is wrong!

As to Uriah the Hittite, does M. Reinach suppose that my countryman, the Scottish archer at Arras, possessed 'an admirable prayer-book' like that with the miniature of King David and Uriah now in Vienna? If so, I fear that the Scot must have looted this gem of art. Does M. Reinach know that Uriah alone is represented in fifteenth-century art in the attitude of kneeling and giving or receiving a letter? I have seen Jeanne's companion-in-arms, Poton de Saintrailles, thus kneeling to the Duke of Burgundy, with a letter, in a woodcut after a French MS., I think the poem of Martial d'Auvergne, dated, I believe, about 1480. I conjecture that the attitude is conventional, and not the private property of Uriah. There was a legend that Jeanne received letters from St. Michael. The painter may have heard of it, and represented the Maid in the act of handing one of these celestial epistles to the king. There is no reason why there should not have existed fancy portraits of her. We know that one was exhibited publicly in Germany (but M. Reinach, in 'Revue Critique' for March 11th, takes objection to this piece), and that her 'images' were introduced into French churches. This was asserted by her judges. At Arras someone gave Joan a file to cut her manacles. Guess for guess, the Scot 'palmed' this file into her hands while putting into them the little picture. I think this not less probable than M. Reinach's conjecture about an admirable prayer-book with a miniature of a married Hittite who could be mistaken for a girl of eighteen! Nobody could make that error in the case of the Vienna miniature.

8 Gibson Place, St. Andrews. A. LANG.

'A PORTRAIT IN THE BODLEIAN LIBRARY'

To the Editor of THE BURLINGTON MAGAZINE.

SIR,—Under the title of 'A Portrait in the Bodleian Library,' the March number of THE BURLINGTON MAGAZINE has an article by Mr. James D. Milner of the National Portrait Gallery, on a portrait supposed to represent Philip Marnix of St. Aldegonde, probably painted by Ant. Moro.

The author expresses his doubts as to the existence of an engraved portrait of Marnix by Wierix. The print, he observes, is not described by Alvin in his catalogue of the works of the brothers Wierix.

This is perfectly true. Alvin, at the time of the publication of his book on the said engravers, had no knowledge of the existence of a portrait of Marnix, positively engraved by one of them.

The work is dated 1581, precisely as described by Drugulin in his 'Allgemeiner Portrait Katalog,' as stated by Mr. Milner. The print is exceedingly scarce; it was also copied by Boland, only, strange to say, the portrait in Miss Putnam's book on William the Silent is not the reproduction of this copy, notwithstanding the title, but a poor enlargement of the portrait by Jacob de Gheyn.

There is thus an original by Wierix, distinct from the portrait in Miss Putnam's book. Its scarcity is such, that during a connexion of more than forty years with the Brussels Print Room, I only met it twice, and am sorry to add, without being able to get it the time it came for sale. It was then bought for a descendant of Marnix. However, I got a photograph, still exhibited in the Print Room of the Brussels Library.

The figure is seen to below the shoulders,

three-quarters to the right. In the left upper corner is his coat of arms; in the right, in a medallion, the statesman's famous motto: REPOS AILLEURS.

Under the portrait are the words: VULTUS · FIGURA ; AFFECTIONES · PECTORIS · SECRETIORES · INDICAT ·

Lower down, outside the frame: IH. W. F. The face bears no resemblance whatever to the man represented in the De Gheyn print.

As for Moro's interference in the Bodleian painting, of course I have no opinion to form. Still, it seems most unlikely that Marnix can have sat to him at Antwerp in 1573. Marnix was one of the greatest opposers of the Spanish dominion in the Netherlands, and Moro was not only painter to Philip II, but on familiar terms with the Duke of Alba.

HENRI HYMANS.

Royal Library, Brussels.

PHILIPS AND JACOB DE KONINCK

To the Editor of THE BURLINGTON MAGAZINE.

SIR,—Referring to the article on Philips and Jacob De Koninck in your March number, and the reproduction of a picture, *View of a fortified town*, which, it should have been stated, is in the collection of Lord Aberdare, I hope you will allow me to express my opinion that the picture is by Philips, and not Jacob De Koninck. From the text of Mr. P. M. Turner's article, any of your readers will assume that this picture, which is, to give it its proper title, a *View of the Castle of Valkenhof, near Nymegen*, is signed "Jacob de Koninck, 1663," whereas it is signed "de K., 1663." Mr. P. M. Turner correctly notes in this picture the influence of Van Goyen, and, in my humble opinion, the picture is the joint work of Philips de Koninck and Van Goyen.

E. TREVELYAN TURNER.

ART BOOKS OF THE MONTH

SCULPTURE

LA SCULPTURE ESPAGNOLE. Par Paul Lafond. Paris: Alcide Picard.

THE well known 'Bibliothèque de l'Enseignement des Beaux-Arts' is one of the earliest series of art handbooks at a popular price, and remains one of the very best. Several of the most useful volumes are, it is true, somewhat in the nature of sketches, as judged by the exacting standard of modern scholarship; but in their day they were pioneer works which pointed the way for subsequent labours in the same field. M. Paul Lafond's volume on Spanish Sculpture has the double merit of inheriting this pioneer tradition, for it covers a field in which exact knowledge has hitherto been painfully lacking, and of covering it with a completeness which is not always found in more pretentious books.

The subject of Spanish Sculpture is as varied and as intricate as the carving of one of its great cathedrals—Seville, for example; for in Spain the imported foreign artist has, from the first, worked side by side with the native. Archaeology has still to make a precise survey of Spanish art anterior to the twelfth century: here even M. Lafond can give us only a vague and broken outline. From that point, however, his researches make a continuous record, wonderfully complete considering the small size of the book; wonderfully clear considering the terrible complexity of his matter, and made still more comprehensible by some hundred and twenty well chosen illustrations.

It is an art which begins with an admixture of Flemish and Burgundian elements; which with Berruguete, Ordoñez and Micer Alejandro assimilates the classic style of Italy, at the very time when the reredos of the high altar at Seville is being carved with Hindu luxuriance; which takes a sharp turn in the direction of living realism with Juan de Juni and Gregorio Fernandez; which becomes mystical with Alonso Cano and Pedro de Mena and Manuel Pereyra; which under Philip V becomes French, and then collapses, with a totality which rouses even the sympathetic spirit of M. Lafond to something like violence, only to rise again as varied as ever. What greater contrast could be imagined than that between the little *Immaculate Conception* in the museum at Pau, attributed to Francisco Zarcillo, which has something of the suave grace of early Buddhist art, and the *Triunfo* at Cordova? The distinction between de Gandarias and the brothers Osle is not more great; or that between the incrusted tomb of Don Juan and Doña Isabel by Gil de Siloe, at Miraflores, and the superb simplicity of that carved by Berruguete at Toledo for Cardinal Juan Tavera. The subject, in short, is one which cannot be dealt with in a short review, but in commending M. Lafond's book we must add that it is completed by a bibliography, an index of artists, and a list of places containing sculpture which should be invaluable to travellers in Spain. There seems to be some error or omission as to Alonso Cano's statue of St. Francis of Assisi. Are there two versions of this masterpiece—one of which is described in the text, while the other is used for the illustration?

SCREENS AND GALLERIES IN ENGLISH CHURCHES. By Francis Bond. 192 pp. with 152 photographs and measured drawings. Oxford, 1908. 6s. net.

THE number of finely carved screens which still adorn the parish churches of England is amazing, and yet they are in reality only a small proportion

of those that existed when Edward VI came to the throne, for at that time there was no church so humble but what had its Rood and its Rood-screen. From the earliest times the sanctuary of every Christian church was fenced off by a screen, as were also all altars when there was more than one. From the seventh century onwards there was a beam above the screen, on which stood a cross, and later on a Crucifix flanked by figures of the Virgin Mother and the beloved disciple; then, to keep the beam from sagging, columns to support it were added to the screen. The present volume gives a clear account of the evolution of the Rood-screen until its final development at the beginning of the sixteenth century. At that time the Rood was certainly the object which immediately arrested the attention of those who entered any church. The Roods have almost all been destroyed or removed, but the screens have in many cases been preserved; there still remain over 150 in Devonshire, and a much larger number in Norfolk and Suffolk; and many more have been destroyed, not a few in the nineteenth century—no less than seventy-two in Devonshire alone—by the clergy and wardens, the very men whose duty it was to protect them. In the last few years many have been and are still being damaged by parsons' daughters and curates driving nails into the carved work in order to fasten up what they foolishly imagine to be decorations, especially at Christmastide and Easter and on harvest festivals. Yet these screens deserve to be most carefully protected. It used to be the fashion to attribute any fine mediæval work to some Italian or other foreign artist, but the real truth is that with the exception of a few East Anglian examples of carved and painted work which may have been executed by craftsmen trained in the Low Countries, these screens are the work of native craftsmen, and the infinite variety of the carved ornament and beauty of the polychromatic decoration are in themselves a sufficient proof of the marvellous skill and cultured taste of the people before the suppression of the gilds and monastic schools led to the gradual decay of art crafts and the general debasement of popular taste, one of the many results of the *blessed* Reformation. It is to be hoped that this volume may have a large circulation, for it cannot fail to convince the attentive reader that screens add immensely to the beauty of a church and that the antipathy to them is based on ignorance and prejudice.

W. H. James Weale.

The Art of the Plasterer. By George P. Bankart. B. T. Batsford. 25s. net.

Mr. Bankart's book is very requisite to student-plasterers for its mass of notes and illustrations, collected by him whilst perfecting himself in the practice of the art. Few experts share their experiences so generously. He also gives much good advice, especially in his concluding chapter. The two points which he establishes most clearly for us, are that the best plasterwork, irrespective of material, is work manufactured, designed and modelled, *in situ*, by artist-craftsmen; and that *Pargetty* is the only characteristically English form. The term 'plaster' has fallen into ambiguity; it is used in this notice solely in its generic sense.

The genesis of *Pargetty* from 'the wattled cotes' of the shepherds can be traced in its decoration up to the end of its course, for it seems to have quite died out with the seventeenth century. Local builders dabbed wattles on both sides, to serve as walls to their timber-framed houses, combed the first coat of plaster in straight strokes or waved lines to make a second coat adhere, and by that mere, necessary process initiated the herring-bone, scallop-shell and wattle patterns, which were afterwards repeated on the final coat purely to look pretty. The plan of the later, modelled decoration also, in diaper, panels and horizontal—never vertical—bands, preserves the idea of wall spaces, while the rib or beam decoration, found in other species of plasterwork, represents or accentuates frame construction. *Pargetty* again was entirely the work of natives, artistically developed from abroad. If plasterwork is to be generally practised by Englishmen, who are to be craftsmen and artists in one, as Mr. Bankart hopes, it is clear that this must be through a revival of *Pargetty*, if, as he thinks, Englishmen are really naturally surpassed in *Stucco-duro* by Italians, and in *Plaster-of-Paris* by Frenchmen. *Stucco-duro* is undoubtedly the acme of the plasterer's art, for its virtual indestructibility, its aptness to every legitimate form of ornament, and its resistance to misuse. *Plaster-of-Paris*, on the contrary, to Mr. Bankart's regret, does lend itself to base imitations of forms germane to other substances, such as wood and even iron. Mr. Bankart implies, indeed, that all the work in the British Islands described by him so minutely, from Nonsuch Palace to about the death of Gibbs in 1754, is *Stucco-duro*, but by calling it merely 'plaster,' he will not make this clear to students, accustomed to the late Mr. Millar's intentional application of that term to *Plaster-of-Paris*. Also, in alluding further on to contemporary work as composed mainly of *Plaster-of-Paris* in some of its many varieties, Mr. Bankart will give students the impression that *Plaster-of-Paris* is a late import, at least synchronous with decadence in taste. A charge that it has promoted decadence would be well-founded, but, as Mr. Bankart knows well, that material was imported earlier than any other, in fact by Henry II, while *Stucco-duro* was introduced by Henry VIII, and the earliest decoration in *Parge* now extant, dates from about 1557. Mr. Bankart's artistic criticism shows correct taste and sound judgment, and his

own plasterwork conforms to it. We wish he had criticised the work of the seventeenth century more fully. Its details frequently deserve criticism, and since he rightly offers it as a standard of excellence, his criticism would be interesting and very serviceable to 'prentice-plasterers. He does not profess to deal with technicalities, but the decorative value of plasterwork is so much affected by them that his book is full of technical explanations quite clearly expressed. But the book as a whole is made obscure by vague arrangement, and in the middle chapters almost unreadable by misplaced illustrations. These are excellent in their proper places, but, inserted as they are, they distract the reader, who becomes exasperated, when, some ten pages further on, he has to turn back and hunt for them. Nor can the volume be used as a book of reference, for the index is quite inadequate. The descriptive notes and the 472 illustrations show great enthusiasm and industry, and are in their way invaluable ; it is the greater pity that they are not made more useful. The text should have been printed by itself in a wieldy form, and the illustrations placed unbound in a case like the one we commended in others of Mr. Batsford's publications.

PAINTERS AND PAINTING

GIOTTINO. By Osvald Sirén. Leipzig : Klinkhardt and Biermann.

BETWEEN Giotto and Masaccio lies a great tract of Florentine art history which was explored roughly and superficially by the earlier enthusiasts for what was known as Christian art, and then almost entirely left aside, except for the encyclopaedic Crowe and Cavalcaselle, by the contemporaries and immediate successors of Morelli. Now at last it is being explored with modern methods of research and style criticism by a few serious students, among whom we may mention Drs. Suida and Schubring and the author of the present work. In that wide region of Florentine art there is only one figure which one can call really interesting, and that forms the main subject of Dr. Sirén's book. Giottino interests us because, in contradistinction to the other Florentine artists of his century, he was sensitive, pathetic and romantic. He escaped from that indifference which marks his century and made his contemporaries either worthy industrial workers or academic formalists.

It may be objected to so sweeping a statement that Orcagna's has always been accepted as the name which typified this epoch of Florentine art. But even if we admit his claim to the chief position, our award is one of cold justice ; we give it without enthusiasm or gratitude, without a tinge of personal feeling, merely because we recognize in his work certain qualities which we are accustomed to value highly elsewhere. We admire and respect the academic precision, the faultless logic of his design, but surely no one who is perfectly honest with himself can claim to receive any emotional thrill from his well-calculated constructions. He is the Fra Bartolommeo of his century, but without that master's fervid devotional sentiment.

But with Giottino it is altogether different. He is an artist whose works have vital emotional power. His *Pietà* in the Uffizi is one of the tenderest, most purely pathetic renderings of the scene in Italian art, and the rare power of individual character drawing which he shows in his rendering of the young donatress gives it that intimate human appeal which is so lacking in the typical and abstract art of his contemporaries. No less striking is the note of high romance which marks his frescoes of *Saint Sylvester* in Sta. Croce. Even apart from the touch of contemporary chivalry, so rare in Florentine art, who can forget the splendid desolation of the architectural background in the scene of the encounter with the dragon ? Essentially in the same romantic key is the forlorn landscape of the *Last Judgment* on the opposite wall.

Perhaps this very fact of the profoundly interesting character of Giottino's art, of its personal and human appeal, should incline one to consider Orcagna the typical artist of his century, because that is marked throughout by a want of the personal and individual elements in art. In this respect Florence in the fourteenth century contrasts unfavourably with Siena. None the less it is possible that just this academic dullness and uniformity of Florentine art was what was needed to prepare for the great outburst of the fifteenth century. When the ideas of naturalism and of the characteristic dawned they found in Florence a race of artists grounded and disciplined for nearly a century in the rigid practice of academic rules, a race of artists who were supremely conscious of style, and who therefore worked out the new problems with a method and perfection unattained elsewhere.

Dr. Sirén begins his book with an admirable *résumé* of the historical data for our knowledge of trecento Florentine art. He gives us Filippo Villani, Ghiberti, the Anonymo Magliabecchiano, and the important passages of Vasari. From the comparison of these he deduces that Giotto's principal pupils were Stefano, Maso, and Taddeo Gaddi, of whom Gaddi alone is a clearly ascertainable figure, and that the next generation was represented by Bernardo Daddi, Giottino (son of Stefano), Andrea Orcagna, Agnolo Gaddi, Giovanni da Milano, and Andrea Buonaiuti. It is the work of this second generation, whose activity culminated 1360-1380, that Dr. Sirén endeavours to define and estimate, though he incidentally attempts to place Stefano as the author of the

frescoes in the Capella del Sacramento at Assisi. It is evident that we have in these the works of a contemporary of Giotto, like the Master of the St. Cecilia altarpiece. If then he is a pupil, he derives from an earlier phase of Giotto's art than Taddeo Gaddi. The difference between him and Gaddi is immense, implying as it does the extraordinary and disastrous change which came over Florentine art about 1330—the change from a vitally dramatic art, in which gesture and expression alike are vividly symbolized, to the peculiarly dull academicism of the typical Giottesques. Nevertheless, we must to some extent reconsider our opinion even of Taddeo Gaddi, if Dr. Sirén is right in ascribing to him the *Job* frescoes in the Campo Santo at Pisa, which have hitherto passed under the little-known name of Francesco da Volterra.

Coming now to Giottino and his contemporaries, our author shows that this generation, though it inherited the general ideas of Giotto's art, came much more directly under Siennese influence. In Giottino's case it is to Ambrogio Lorenzetti that must be ascribed his entirely new sense of space composition, his more pictorial and less plastic notions of tone. Of Giottino's works, the *Pietà* and the *St. Sylvester* frescoes are the most important and the most certain, and Dr. Sirén has done good work in showing that the evidence holds good for dating these near to 1370, a date which agrees with the usual hypothesis that these are by Giottino, and not by Maso, Giotto's direct pupil, as Vasari's words have led some to suppose. When, however, we pass from these masterpieces, the attributions become more difficult, for nothing else ranks qualitatively quite on the same level. Almost all writers are, however, at one with Dr. Sirén in giving to Giottino the *Coronation of the Virgin* in the chancel of the Lower Church at Assisi. And though these are very inferior to the Sta. Croce frescoes, they seem to have something of Giottino's characteristic tonality. I find it harder to follow Dr. Sirén in his attribution of the *Virgin and Saints* in the Capella S. Giorgio in Sta. Chiara at Assisi. Much more in his later manner are the frescoes in the lunettes of the Capella Strozzi in Sta. Maria Novella at Florence, while still more definite resemblances to the peculiar romantic manner of the *Sylvester* composition are to be found in the ruined frescoes of the chapter room of Sto. Spirito at Florence. Ruined as they are, one cannot but be grateful to our author for calling attention to the grandiose and imposing composition of the *Crucifixion*, here reproduced for the first time. Dr. Sirén brings a certain amount of historical evidence to support his plausible attribution of these to Giottino. The attributions of several of the panel pictures here given to Giottino appear to me to be still open to doubt. More especially do I feel this with regard to the heavy and dull forms of the Corsi polyptych and the Daddi-like composition of the picture from Highnam Court.

To each of Giottino's contemporaries, with the exception of Bernardo Daddi, Dr. Sirén devotes a short study, in many cases with new and interesting attributions ; we may summarize some of his results. To Giovanni da Milano he gives an important lunette in the Metropolitan Museum of New York ; to Andrea Buonaiuti a beautiful little *Magdalen* in the Beckerath collection, Berlin ; to Agnolo Gaddi a number of works belonging to his earlier period, *The Birth of Christ*, a predella piece, Berlin ; *The Coronation of the Virgin*, National Gallery ; a small and beautiful *Mater Misericordiae* in the Florence Academy ; an *Annunciation* ascribed to Spinello in the Uffizi, and a *Marriage of St. Catherine* in the Johnson collection at Philadelphia ; to Antonio Veneziano, whom he regards as deeply influenced by Agnolo Gaddi, he gives the well-known *Christ and Thomas* of the Uffizi which has hitherto been regarded as Agnolo's own work.

In opposition to these artists, who all show strong Siennese influence and a purely pictorial conception of design, Dr. Sirén places the school of Orcagna, in which plastic qualities were studied with a new precision and method. To Orcagna himself our author gives several new works : a noble *St. Peter* in the Jarves collection, New Haven ; a *Madonna* in the Santi Apostoli, Florence—an attribution in which, if one judges from the reproduction, one must hope he is mistaken ; and, most important of all, the *Three Saints* ascribed to Spinello in the National Gallery. This is by far the most beautiful trecento picture in our national collection, and the attribution seems to me justified, though it shows how far Orcagna is from the deep psychological significance and the creative imagination of Giotto's time.

To the work of Orcagna's brothers, Nardo and Jacopo di Cione, Dr. Sirén devotes an admirable study. He finds not only stylistic but documentary evidence for thinking that the great *Coronation of the Virgin* in the National Gallery, which was once regarded as Orcagna's own work, was in fact finished by Jacopo di Cione, working under the great *entrepreneur* of the day, Niccolo di Piero Gerini ; the same explanation is given of another picture in the National Gallery, the altarpiece with the Baptism, figures of the Apostles, and a predella, ascribed to Taddeo Gaddi's school. These attributions appear thoroughly satisfactory, though style-criticism in works of such an essentially industrial character is difficult. But the acceptance of these theories makes it a little difficult to ascribe, as Dr. Sirén does, to the same inferior hand the beautiful *Crucifixion* in the National Gallery, at present given to Spinello Aretino.

Such are some of the results of a most welcome attempt to introduce order into a region of art history which has hitherto been but casually explored. The stylistic characters of these artists are generally feebly marked; they remain for the most part so typical and abstract that they communicate very little of a personal interpretation of the world, and this must render the work of final classification slow and laborious. Dr. Sirén deserves our gratitude for the large advance he has made towards this, even if some of his results should need subsequent correction.

R. E. F.

SCOTTISH PAINTING PAST AND PRESENT. 1620-1908. By James L. Caw. London: T. C. and E. C. Jack. 21s. net.

MR. CAW'S unwearied industry has produced a book which on the whole gives a much more complete and truthful picture of Scottish art than any other work with which we are acquainted. Too often the picture presented is one with a shadowy background from which three or four large figures stand out in isolation. Mr. Caw's historical method presents us with a host of capable painters, among whom men like Raeburn and Wilkie have just their proper prominence and no more. This is really the more accurate view. England can claim the supreme names in British art, but the rank and file of English artists are relatively far further behind their leaders than is the case in Scotland.

Turning to details, we find on every page evidence of careful study, and though, when he comes to modern times, our author is perhaps rather more lavish (though by no means indiscriminate) with his praise than posterity will be, the general moderation and good sense shown in his criticism of the dead give his book real merit. The admirable study of Allan Ramsay will serve as a case in point. In dealing with Michael Wright Mr. Caw is almost too careful. Wright, once or twice, as in the *Chiffinch* at the National Portrait Gallery, painted under Italian influence, shows himself a fine artist: at other times he is as dull as Michael Dahl at his dullest. Nor is the estimate of Thomas Murray too favourable: the comparatively few examples of his work with which we are acquainted have a pleasant individuality and feeling for character which is by no means common in the work of the time. Mr. Caw has traced a good many Hamiltons, but has not apparently separated from them the Hamilton responsible for a good many portrait groups resembling somewhat those of Hogarth. The common identification with Gavin Hamilton is not satisfactory. We are glad to see justice done to the great ability of Sir John Watson Gordon, and to the unequal but fascinating talent of Geddes. Geddes, indeed, like David Scott, William Dyce, and one or two others, is an exception to the general rule of Scottish painters. They obtain competence in their profession more often than high excellence, simply because they will not take the risks of failure which await those who attempt what may possibly lie beyond their strength. Scottish painting owes to this prudence its very high average level, but possibly, too, its relative poverty in supreme masterpieces. Geddes is one of the very few whose caution was not in excess of their ambition; hence, where he does achieve success, he achieves it in no common measure. The modern section of the work, it must be added, is carried out with as much detail as that relating to deceased masters—with so much indeed that many young painters of Scottish parentage will probably be surprised at finding themselves so promptly made immortal by inclusion in what ought to become a standard book. The permanent value of the work would have been increased had more of the illustrations been devoted to the earlier masters, whose works are little known. To devote half the plates to popular and familiar moderns was to penalize Mr. Caw just where his special knowledge most needed generous support.

A POPULAR HANDBOOK TO THE NATIONAL GALLERY. Compiled by Edward T. Cook. Vol. I: Foreign Schools. London: Macmillan. 10s. net.

A COMPARISON with an earlier edition of this well-known handbook will best indicate how much in the course of time its scope and its spirit have been widened. Originally it was hardly more than a repository of the sayings of Ruskin, and therefore glaringly incomplete and capricious. Now the compiler has recourse not only to other distinguished men of letters like Mr. Walter Pater, but the opinions of Morelli and Berenson, Dr. Richter and Mr. Claude Philipps (*sic*) are fully quoted, giving the book a variety of interest which it did not previously possess. It is true a good many of the quotations might be pruned by a more exacting taste; the judgment of J. A. Symonds on Michelangelo, or of some other people and periodicals upon anything whatever, is of no value even in a popular book; but the work as a whole has been immensely improved, and provides a miscellany of entertaining reading. Wide as Mr. Cook's researches have been, they seem to have slackened during the last ten years; hence much of his critical matter is a little out of date. There does not seem to be a single reference to Dr. Bode or the Dutch authorities in connexion with the art of Holland; Mr. Horne might never have written upon the art of Florence; in connexion with Dürer's portrait of his father (1938) there is no hint that the picture was ever the subject of a keen controversy; and we could quote numberless other instances where material of importance has been overlooked. In its original shape such omissions were natural to the scheme

of the volume; now that it aims at being more exactly critical it has to be judged by a different standard. The form of the book has been much improved by division into two volumes, of which the first, with its excellent printing and limp leather binding, is decidedly attractive.

FRESCO PAINTING. By James Ward. London: Chapman and Hall. 10s. 6d. net.

FRESCO painting in these days is under a cloud. It is undeniable that it has stood the ravages of time, climate and ill-treatment less uniformly than some other modes of painting, yet its architectural and decorative quality is so superior to that of any other process that we heartily wish its credit could be re-established as Mr. Ward demands. His technical account of the process is fairly complete, though he does not mention marble dust as a valuable ingredient in the intonaco, nor deal very thoroughly with some practical difficulties in execution, such as that of joining one day's work to the next, or the various devices for matching shades of colour. The account of Gambier-Parry's spirit-fresco process is interesting, coming as it does from one who assisted Lord Leighton in his South Kensington frescoes; but the condition of those works hardly justifies the author's confidence in the method. The notes on Italian frescoes are too slight to be of much practical use, though the illustrations of the book are interesting and plentiful.

NOTES ON THE SCIENCE OF PICTURE-MAKING. By C. J. Holmes. London: Chatto and Windus. 7s. 6d. net.

PROFESSOR HOLMES has put down the various sides of a very complex matter with a clearness which will make his book most valuable as a basis for thinking people. With his point of view and his analysis of the elements in a picture I find myself completely in agreement. All this first part, called 'Emphasis of Design,' is well thought out and illustrated; and the description of painting as 'personal experience emphasized by emotion in flat decoration' goes to the root of the matter, provided that experience is understood to include imaginative experience, such as Blake's.

Yet one may be pardoned, perhaps, for finding this description, with the following analysis and the chapters dependent on them, rather a disintegration of pictures than a constructive essay—even for hinting that they awake in the reader's mind a vague suggestion of recipes in a cookery-book. It is true that the title of the book is 'the *science* of picture-making,' and it is quite possible that Professor Holmes has found the only way in which the matter could be expressed; but one might question whether allowance enough has been made for the emotion felt before nature, and for impulse and direction received from nature. For example, in the author's remarks on pyramidal composition where he refers to Titian's *Sacred and Profane Love*, and Giorgione's *Fête Champêtre* in the Louvre, is it quite certain that the pyramidal form was consciously present in the minds of the painters when they composed these pictures? 'Rules,' said Reynolds, 'should be made from pictures; not pictures from rules.' The fact, however, remains, that certain shapes, proportions of masses, etc., are pleasing to the eye; though why they should be so is still, I fancy, one of the unknown things. A child, with a fancy for drawing, will, as by instinct, put things together in a surprising and satisfactory way—and there is a good deal of the child about all the great artists.

'The painter's first business,' writes Professor Holmes, 'is simply and solely to make a beautiful picture.' True; but this opens up the wide questions of those who (to use the words of Cennini) 'have the disposition.' When the early painters undertook to paint 'the story of' this or that, it is surely the case that the expression of that story was their main object, and that they made fine pictures because they 'had the disposition'—the natural talent for expression. To-day, on the other hand, we have the enormous number of artists who have school training, but lack this talent; and what should be the main influence is subordinated to a conscious theory, or a fashion. To this natural talent Professor Holmes perhaps allows in this passage insufficient importance, though a few pages later he recognizes the attitude of the earlier artists by stating that 'the principles of design are always dependent on the subject matter.'

One minor point in this portion of the book calls for notice. Professor Holmes very much underestimates the later work of Millais. *Hearts are Trumps*, one of the finest portrait groups ever painted, cannot, surely, be called 'cheap in execution'; while the *Mrs. Bischoffsheim*, *Stella* and *Vanessa*, *The North-West Passage*, *The Beefeater*, *Gladstone* and some of the landscapes, are as fine in their way as are the earlier works in theirs.

In Part II, 'Emphasis of Materials,' the chapters on drawing, engraving, and water-colour painting are all excellent. The difference between early water-colour, with its suggestion, and later water-colour, with its realization, is well observed, and the author justly notes that the advantage lies rather with the former. Why it should be so, it is difficult to say. The reason may be that the most satisfactory work is always that which leaves something to the imagination, unless, indeed, it be that which carries everything to the fullest possible realization, and so satisfies completely; in this no painter, not even Holbein, has gone so far as Van Eyck. In the chapter on oil-painting the author classes Orchardson and Gainsborough with the transparent painters. Would it not be more

correct to call Orchardson's painting thin, but not transparent in the sense in which Memling's was transparent? The *Master Baby* is, in parts, quite 'fat.' By Gainsborough, again, glazings are used, surely, with or over solid painting; and both these artists, with Watts, even in his later time, should be classed with the 'mixed method' painters. I cannot, at the present moment, recall one of Watts's works where there are not thin glazes used, more or less, throughout.

In Part III, 'Emphasis of Character,' the first two chapters, 'The Painter's Aims and Ideals' and 'The Painter's Training' are both excellent. Earlier in the work Professor Holmes had stated that the student should draw the thing he is interested in, and only while the interest lasts. In the first chapter of Part III that statement is justly corrected by the remark that 'the common practice of teaching an artist to draw and paint precisely and accurately at the outset of his career is absolutely correct.' The experience of every learner in any subject is that he has to dig away at things without knowing, till a later stage, their bearing on the subject as a whole. When one of Rembrandt's pupils asked why he was to do a certain thing, the master replied that he would see the reason later. This surely is the justification for academic training—that, if thoroughly carried out, it does give the student mastery over form, light and shadow. One might instance Ingres, and the astounding accomplishment of his portraits, or, again, Gérôme. The 'academic' picture is quite another matter, and, as a rule, a barren thing, the usual aim of which seems to be to put accomplishment in the first place as the end, instead of expression. This is, of course, the point of divergence between the 'classic' and the 'romantic.' The author has sound things to say on working from memory, as well as from Nature. Watts used to say that memory was good, but that knowledge was better, and he laid great stress upon students acquiring *knowledge of structure*.

In discussing the need for life-long development in a painter, Professor Holmes remarks: 'The best remedy for this prevalent perilous disease of middle age would seem to be endless exercise of the brains—endless experiment. That, at least, has been the practice of the great masters.' There is much truth in this, as every artist who has painted long enough to look back on works of twenty years ago must feel; but the author is pitiless, and does not recognize how the simple question of getting a living may prevent a painter's development. True, this question perhaps falls outside his subject; but were there not painters, like Teniers, Van de Velde, and others, who went contentedly through life developing one formula and method, and thus 'remaining students' after fifty, without making the experiments which Professor Holmes appears to consider essential?

In the chapter—admirable as a whole—on 'The Future of Painting,' too much importance is given to the auction room as a test of artistic merit. The auction test is rough, ready, and cruel, and dependent on so many extraneous things that, though it has its value, it cannot be regarded as a satisfactory final test. And I cannot find myself in agreement with Professor Holmes's forecast of the comparatively small exhibitions of good pictures with a small *clientèle* of good judges, and the large exhibitions of inferior work dependent on the admission shillings of the uneducated public. There will always be small exhibitions, and men exhibiting in groups; but the tendency of these is always for the one strong man to dominate the rest, and the group tends to isolation. Professor Holmes is too contemptuous of the larger exhibitions, which, in spite of their unavoidably mixed nature, always contain much excellent work; and I think that much more is to be expected from these exhibitions in the future in the direction of raising the standard of work, if only good artists will sink their differences and show their best work together in friendly rivalry.

Finally, while there is truth in Professor Holmes's remarks in this chapter on the danger of the academic 'fixed standard of grace, or power, or proportion,' nevertheless some standard there must be. Painting has said as much as it can; it is like a language which has attained its final form; and there must be some agreement or approximation as to what works best show this.

The above notes show the principal matters on which I find myself in disagreement with Professor Holmes. In general, the book is so full of true things well said as to command constant assent.

GEORGE CLAUSEN.

MISCELLANEOUS

THE BOOK OF THE PEARL. By G. F. Kunz, A.M., Ph.D., and C. H. Stevenson, L.L.M., D.C.L. London: Macmillan and Co. 1908. 42s. net.

TO the collector and merchant of pearls 'The Book of the Pearl' should prove of great value, although it must always be deplored that the latter takes so little interest in this and kindred subjects beyond buying and selling, and that he has but little, if any, real knowledge of the article which he is daily handling. That, given the opportunity, this fine work would arouse such an interest is beyond question.

The information it affords concerning the origin and progress to the present day of markets in the royal gem, it is worth the while of any dealer to make himself master of, over and above the scientific and artistic instructiveness of the book. In these days of flagrant imitations and the blatant trumpeting of the merits claimed for them, it is

refreshing to read what these authorities have to say of those false gems which, 'slightly forged externally deceive but very few.' It can be safely repeated here that 'the pearl, like truth, is not easily imitated,' and that 'there is as much difference between the ubiquitous imitation and the perfect gem as there is between the effects of cosmetics and the freshness of youth.' Again—'however clever the imitation may be in colour, in form and in density, it always lacks in richness, in sweetness and in blended iridescence.'

The review of historic collections and famous ropes and necklaces (faithfully illustrated) is undertaken with the utmost pains and indeed affection. If the reputation of the pearl needed any enhancement these chapters alone would perform such a task—a task equivalent to that of painting the lily. The authors do not attempt it—the pearl speaks for itself through all their pages.

There is but one thing more to be said of this infatuating book from this point of view. It is too good—too comprehensive, and consequently may be held in some quarters to take too long to read, although from cover to cover it never lacks interest.

It should be read by everyone at all concerned in pearls, whether as an industry, as articles of commerce or as valued and cherished possessions.

W. H. Willoughby.

In reviewing so monumental a work as this is on the pearl it is best to begin at the beginning, that is with the origin of the gem, a matter Oliver Goldsmith held to be 'scarce worth enquiry.'

For some two hundred years it has been known that pearls consist of concentric spheres of the mother-of-pearl which lines the mollusc's shell deposited around some nucleus. The nature of the nucleus which starts this deposit known to mineralogists as arragonite, has however only recently been understood. For centuries the Chinese have been in the habit of inducing a deposit of mother-of-pearl over introduced foreign bodies, often little leaden images of Buddha, around which the outer skin of the pearl-oyster secretes a nacre, so that when the process is completed the inner surface of the oyster-shell exhibits a little 'joss' figure. Linneus also succeeded in producing artificial pearls, and indeed to this discovery some writers attribute his elevation to the ranks of the Swedish nobility. Thus it gradually became clear that pearls could be and were deposited around intrusive particles and it was long held that the gem was as a rule formed by the stimulus of a wandering grain of sand which, irritating the tissues of the pearl oyster or mussel, set up the overflow of nacre. This is certainly one cause in the formation of pearls, but it occurs in only a very small percentage of cases.

About the middle of the last century Filippi at Turin, Küchenmeister and Möbius in Germany and Kelaart in Ceylon showed that pearls are, in the great majority of cases, formed around the larvae of certain parasitic worms which live, as adults, in the alimentary canal of vertebrates. For instance, Jameson traces the origin of pearls in British marine mussels to the larva of a fluke which lives in the Scoter, and the investigations which were carried on a few years ago upon the Ceylon pearl fisheries under the direction of Professor Herdman render it highly probable that the Orient pearls—perhaps the finest in the world—are deposited around the larvae of a tape-worm whose parents live in the stomach of a large fish known as a ray. Rays are allied to sharks. and the one in question is well known as a great oyster eater. In fact, as Dubois says, 'La plus belle perle n'est donc, en définitive, que le brillant sarcophage d'un ver.'

The authors of this weighty volume have shown great energy in collecting all that is known about the formation of pearls, and although they have not in every case done equal justice to those who have worked out the intricate details of the life-history of the pearl-forming organisms, their chapter on the 'Origin of Pearls' is one of the most interesting in the book.

A. E. Shipley.

Etchings and Dry Points. By Muirhead Bone. I. 1898-1907. A Catalogue by Campbell Dodgson. London : Obach. £2 2s. net.

Mr. Muirhead Bone must be no less fortunate in his friends than in his talent. It is surely unique for an artist thirty-two years old to receive the honour of a catalogue at once so sumptuous and so scholarly as this. Yet Mr. Bone is one of the two or three living etchers to whom such a compliment may not unjustly be paid : though he is lucky in having for his cataloguer a collector so keen and an authority so perfectly equipped for the task as Mr. Dodgson. In the matter of minute precision and completeness the catalogue leaves nothing to be desired : though as the maker admits, the system of numbering trial proofs separately from published states may not be ideal or final. From the collector's point of view, indeed, only one objection can be urged against such a catalogue as this—that it is too complete. *Lasciate ogne speranza* is its motto to those who would in future wish to possess rarities. If once some rich collector tempts the artist to part with his own series of prints, the sport of hunting for unique impressions will be practically at an end. Perhaps, after all, that is not a bad thing, for rarities, as the case of Whistler proves, are apt to encourage the speculator at the expense of the connoisseur. It is but just to add that the prefatory notes are concise and modest, that the printing, paper, and binding are good, and that a self-portrait of the artist makes an appropriate frontispiece.

Art Books: Miscellaneous

THE MONUMENTS OF CHRISTIAN ROME: FROM CONSTANTINE TO THE RENAISSANCE. By Arthur L. Frothingham, Ph.D. Macmillan. 10s. 6d.

PROFESSOR FROTHINGHAM has undertaken a task of peculiar difficulty. The monuments with which he deals are not only exceedingly numerous, but most of them in their present condition represent both the artistic efforts and the destructiveness of so many different ages, as to confront the student with a host of controversial problems, of which few can be settled with absolute finality. His book, being partly intended for teaching purposes, takes throughout a more decisive tone than many scholars would adopt, especially where references to the views, works and researches of other students are omitted. In a summary of this kind the absence of a proper bibliography is a grave defect. The book is almost too good for the casual tourist, yet the more serious lover of Christian Rome, to whom it makes a stronger appeal, ought surely to be provided with the means of continuing his studies of the periods or buildings which interest him? The text is divided into two portions, a historical sketch of the fortunes of the city and its monuments from the time of Constantine to the return from Avignon, and a series of separate studies of the buildings, sculpture and painting (including the mosaics). The illustrations are good and plentiful, and the work is supplemented by an index of them, by a general index, and by a list of churches, with short descriptions of their most interesting features. In the account of S. Sabina we notice that the famous doors are omitted, although, of course, they are described and illustrated in the early part of the book.

Though the volume contains an enormous amount of matter and displays a creditable acquaintance with interesting places outside Rome, such as Ninfa and Nepi, yet the very mass of facts tends to obscure what is perhaps Professor Frothingham's chief argument, that Rome was not only the headquarters of Italian art in the ripe Renaissance, but was also the real centre from which the art of the early Renaissance extended to the cities which hitherto have had the credit of being the pioneers. He certainly shows that the influence of Rome was more extensive and powerful than is generally thought, even if he does not make out a conclusive case.

LETTERING AND WRITING. A series of alphabets and their decorative treatment, with examples and notes illustrative of construction, arrangement, spacing, and adaptation of letters to materials. By Percy J. Smith. 15 plates. B. T. Batsford. 3s. 6d. net.

THE contents of this publication are faithfully summarized by the descriptive title. Though it offers little that is new, its form (separate plates contained in a convenient case, some 14 × 9 inches) is perfectly adapted both to a book-shelf and for teaching calligraphy, especially in classes, since each plate can be passed round among the students. As usual, the plates are clearly reproduced, and the case is covered with sober taste, by Mr. Batsford. Mr. Percy Smith adds weight to his own work by stating that he was introduced to the practice of his art by Mr. Graily Hewitt; it implies that he has received a good tradition.

THE YEAR'S ART, 1909. Compiled by A. C. R. Carter. Hutchinson. 3s. 6d.

THIS invaluable hand-book, of which the thirtieth annual issue lies before us, continues steadily to increase in size and utility. On its familiar features—its directory of artists and art workers, its calendar with fixtures and its details of public galleries, art-educational bodies, and so forth—there is no need to dwell. They are of constant service to all concerned with art matters. But a special word must be said for the excellent summary of the not unimportant events of 1908, the valuable record of the art-section of the Franco-British Exhibition and the classified records of sales of the past year. Features like these give 'The Year's Art' a solid historical value which forbids any back number being turned into waste paper. The illustrations in this issue consist of photographs of the art galleries at the Franco-British Exhibition and a perfectly delightful drawing by a seven-year-old member of the Royal Drawing Society.

CATALOGUES, ETC.

WE have received three catalogues from the Victoria and Albert Museum: the largest is a revised edition of the Handbook to Musical Instruments by the late Dr. Engel (1s. 6d.); its chief fault, perhaps, being that no general survey of the South Kensington collection seems to have been attempted. The abridged catalogue of the Oil Paintings (9d.) is adorned with twenty-five illustrations, but is no great improvement upon its predecessor. No attempt, for instance, is made to arrange the sketches by Constable in chronological order, although their sequence has long been practically settled. The catalogue of 'Liber Studiorum' prints (9d.) is a much more scholarly production, and is rightly based upon Mr. W. G. Rawlinson's standard work.

We have also received three numbers of the 'Rivista Fiorentina,' an illustrated monthly magazine printed in Italian, French and English, and devoted to Florentine life, art and architecture. It is most handsomely produced under the editorship of the Marchese Orazio Pucci, and published at the Palazzo Pucci. The list of subscribers

includes many well-known names, and the variety of the contents should appeal to all lovers of Florence.

Dr. Leandro Ozzola has forwarded us an important article on the Spanish influences on Sicilian painting, which appeared in the 'Rassegna Nazionale' for January; and Mr. A. W. Sijthoff of Leiden sends an interesting account of the facsimile reproductions of the famous MSS. of the Greek and Latin classics, which his firm has issued so creditably.

The Clarendon Press have issued, at the price of 1s., Professor Mackail's lecture on Henry Birkhead and the Oxford Chair of Poetry. Rarely has literature received a valuable endowment in such an odd fashion.

Messrs. Maggs, of the Strand, send four well-illustrated catalogues, dealing respectively with 'Books on Art,' 'Choice and Rare Books' (several of these are distinctly cheap), 'Rare Books, Prints, and Autographs,' and 'Choice Engravings in Colour and Monochrome.'

'Art Prices Current,' published by the 'Fine Art Trade Journal' (10s. 6d. net), is a record of sale prices at Christie's during the season 1907-8. By restricting its scope to Christie's alone the publishers are enabled to give the price of everything sold, and not a mere arbitrary selection. Yet the other sale-rooms often contain important things, and if, in future years, a brief selection of the sale prices at Willis's Rooms, and at Messrs. Foster's, could be added, the book would be still more useful. It is specially valuable as showing that prices, as a whole, are much more moderate than the common press-records suggest.

RECENT ART PUBLICATIONS *

ART HISTORY

Münchener archäologische Studien dem Andenken A. Furtwänglers gewidmet. (10×7) Munich (Beck), 25 m. 500 pp., illustrated, comprising essays upon Mercantile Inscriptions on Attic Vases (R. Hackl), Roman Draped Female Statuary (A. Hekler), Running and Flying in Earlier Greek Art (E. Schmidt), and Greek Shields (G. Lippold).

DIMIER (L.). Critique et controverse touchant différents points de l'histoire des arts. (8×5) Paris (Schemit), 7 fr. 50. Articles reprinted from the 'Chronique des Arts,' etc., etc.

OZZOLA (L.). L'arte alla corte di Alessandro VII. (10×6) Rome (R. Società Romana di Storia patria). An excerpt of 92 pp. from the Society's 'Archivio.'

FLECHSIG (E.). Sächsische Bildnerei und Malerei vom 14. Jahrhundert bis zur Reformation. I. Lieferung: Leipzig. (17×13) Leipzig (Klinkhardt & Biermann), 30 m. 41 phototype plates.

TOPOGRAPHICAL ANTIQUITIES

BOMAN (E.). Antiquitiés de la région Andine de la République Argentine et du désert d'Atacama. Tome I. (11×8) Paris (Le Soudier), 25 fr. Illustrated.

Expedition E. Sieglin. Ausgrabungen in Alexandria. I. Die Nekropole von Kôm-esch-Schukâfa. (17×12) Leipzig (Giesecke and Devrient), 150 m. 2 vols. Reproductions of tombs, statuary and mosaics in photogravure.

MARUCCHI (O.). Esame di un opuscolo di Mons. G. Wilpert, risguardante alcuni miei studi sulle catacombe romane. (12×7) Rome (Spithöver). A reply to Wilpert's 'Beiträge zur christlichen Archæologie, 96 pp. With plans.

MESMARTINI (A.). Benevento. (10×7) Bergamo (Istituto d'Arti grafiche), 4 l. Illustrated.

BAGLION (COUNT L. de). Pérouse et les Baglioni. Etude historique d'après les chroniqueurs, les historiens et les archives. (8×5) Paris (Paul), 5 frs. 20 plates.

ROSSI (A.). Tivoli. (10×7) Bergamo (Istituto d'Arti grafiche), 4 l. Illustrated.

CALVERT (A. F.). Madrid, an historical description and handbook of the Spanish capital. (8×5) London (Lane), 3s. 6d. net. 453 illustrations.

GODENNE (L.). Malines jadis et aujourd'hui. (11×7) Malines (Godenne), 17 fr. Illustrated.

TIETZE (H.). Oesterreichische Kunst-Topographie, II. Die Denkmale der Stadt Wien (XI-XXI Bezirk). Mit archäologischen Beiträge von H. Sitte. (13×9) Vienna (Schroll), 40 k. 550 pp. The numerous illustrations include reproductions of works of art in private collections.

KOREN-WIBERG (C.). Bidrag til Bergens kulturhistorie. (13×10) Bergen (Grieg), 20s. Illustrated.

*Sizes (height × width) in inches.

BIOGRAPHICAL WORKS AND MONOGRAPHS

GAILLY DE TAURINES (C.). Père et fille [*i.e.*, Philippe de Champaigne, and the nun of Port-Royal whose portrait hangs in the Louvre]. (7×5) Paris (Hachette), 3 fr. 50

PILON (E.). Chardin. (8×6) Paris (Plon-Nourrit), 3 fr. 50 c. Illustrated.

CALVERT (A. F.) and HARTLEY (C. G.). El Greco: an account of his life and works. (8×5) London (Lane), 3s. 6d. net. 136 reproductions.

FORATTI (A.). Bartolommeo Montagna. (9×6) Padua (Drucker).

Königliche Akademie der Künste. Johann Gottfried Schadow. Ausstellung vom, 27 Jan., — 7. März. (10×7) Berlin (Cassirer). Illustrated catalogue.

ARCHITECTURE

ANDRAE (W.). Hatra. I. Teil, Ällgemeine Beschreibung der Ruinen. (14×10) Leipzig (Hinrich), 16 m. Illustrated publication of the 'Deutsche Orient-Gesellschaft.'

DESHAIRS (L.) Dijon, architecture et décoration aux dix-septième et dix huitième siècles. (21×14) Paris (Calavas), 120 frs. Phototypes.

STEBBING (W. P. D.). The church of Worth in Sussex. Notes on its architectural history. (10×7) London (Essex House Press), 3s. 6d. Illustrated.

PAINTING

HOLMES (C. J.). Notes on the science of picture-making. (9×6) London (Chatto and Windus), 7s. 6d. net.

Historical portraits. Richard II. to Henry Wriothsley, 1400-1600. The lives, by C. R. L. Fletcher; the portraits chosen by Emery Walker. With an introduction on the history of portraiture in England. London (Oxford University Press), 8s. 6d. net. 103 illustrations.

MARC (Dr.). Rembrandt à Leyden: I. Etude d'un tableau (inédit, retrouvé) de Rembrandt (dans sa période leydoise), 1624 à 1628. (12×9) Beauvais (the author, 12 rue de la Lyrette), 2 fr. 20 pp., illustrated. To be followed by 12 other parts.

SCULPTURE

REPHOLZ (A.). Aphrodite fra Melos (Venus fra Milo). (12×9) Copenhagen (Tryde). 64 reproductions.

MEINANDER (K. K.) Medeltida altarskap och trasniderier i Finlands Kyrkor. [Vol. XXIV of the Journal of the Finnish Antiquarian Society.] (10×7) Helsingfors (K. F. Puromichen Kirjapaino), 390 pp., illustrated; with German summary.

QUINTERO (P.). Sillas de coro. Noticias de las más notables que se conservan en España. (10×7) Madrid (Hauser y Menet). 37 plates.

Recent Art Publications

ENGRAVING

PAULI (G.). Inkunabeln des deutschen und niederländischen Radierung. (16×11) Berlin (Cassirer, for the 'Graphische Gesellschaft'). 27 photogravures.

LEHRS (M.). Holzschnitte der ersten Hälfte des XV Jahrhunderts im Königl. Kupferstich Kabinett zu Berlin. (16×11) Berlin (Cassirer, for the 'Graphische Gesellschaft'). 22 phototypes.

STRUCK (H.). Die Kunst des Radierens. Ein Handbuch. (9×7) Berlin (Cassirer), 28 m. 5 etchings and other illustrations.

DODGSON (C.). Etchings and dry-points by Muirhead Bone: a catalogue, I, 1898-1907. (12×9) London (Obach), 42s. net. With etched portrait.

DELTEIL (L.). Le peintre-graveur illustré (XIX et XX siècles): tome IV. Anders Zorn. (13×10) Paris (the author; 2, rue des Beaux-Arts), 30 fr. Illustrated.

MISCELLANEOUS

Art Prices Current, 1907-1908. A record of sale prices at Christie's during the season. With index to artists' and engravers' names. (9×6) London ('Fine Art Trade Journal'), 10s. 6d. net.

DE'GUARINONI (E.). Gli strumenti musicali nel museo del Conservatorio di Milano. (10×7) Milan (Hoepli), 6 l. 32 plates.

SCHINNERER (J.). Katalog der Glasgemälde des Bayerischen National-Museums. (13×9) Munich (Bayer, National-Museum). 40 phototypes.

LOCQUET (C.). Collection C. Locquet. Essai sur la serrurerie à travers les ages. (9×6) Rouen (Lecerf). 64 plates.

OSTAUS (G.). La vera perfezione del disegno per punti e ricami. Riproduzione della edizione di Venezia del 1561. (7×9) Bergamo (Istituto d'Arti grafiche, 10 l.

VINCIOLO (F.). I singolari e nuovi disegni per lavori di biancheria. [Facsimile of: Les singuliers et nouveaux pourtraicts pour Lingerie, Paris, 1606.] (9×6) Bergamo (Istituto d'Arti grafiche), 15 l.

HARRISON (H. S.). Horniman Museum: a handbook to the weapons of war and the chase. (7×5) London (King), 2d.

PALLMANN (E.). Die Königl. Graphische Sammlung zu München. (7×5) Munich (Bruckmann), 1 m. 4 plates.

Das Museum Carolino-Augusteum in Salzburg, 1883–1908. (9×5). Illustrated guide of 32 pp.

ART IN GERMANY, AUSTRIA AND SWITZERLAND

VEIT STOSS is, among the sculptors of Nuremberg, second to Peter Vischer in popularity. In reality he is, however, more interesting than Vischer, and the discovery of hitherto unknown works by Stoss is a matter of no little importance. One of the officials at the Germanic Museum in Nuremberg has been fortunate in this respect and has found five reliefs, one of which is even signed. This is an *Annunciation* in the principal church of Langenzenn, Franconia, and is specially interesting on account of the date, 1513, which it bears. No other work of Stoss is known with a date between 1508 and 1517, and the newly found relief fills up a gap in the story of his career. Another *Annunciation*, an *Adoration*, *Joseph and Mary*, and an *Adoration of the Magi*, three reliefs in the church at Dormitz, each about a yard square, belong to the later period of Stoss, and perhaps were executed in part by pupils. Another relief of the *Birth of Christ*, also in the last named church, is strangely realistic in conception. Mary, sitting up in a canopied bed, receives the Christ child in swaddling clothes from the hands of the midwife.

The director of the Museum of Applied Arts at Stuttgart has taken up the idea, which was offered in the spirit of a joke by one of the side shows of last year's big exhibition at Munich, and which was referred to on page 59 of the fourteenth volume of this Magazine. He has arranged three exhibitions to impress the popular mind with the faultiness of much of what is generally accepted for good taste. They are to act as a warning to young craftsmen. The arrangement is thoroughly didactic. In the first exhibit there are instances of grave misunderstanding of the use of material. The second displays articles whereof the construction is faulty. The third holds up grave faults in the matter of pure ornamentation. At Magdeburg the work that is shown up in Stuttgart as an example of what is to be avoided still figures among the real exhibits. A series of rooms, there, shows the development of interior decoration from the fifteenth century down to the twentieth. A room decorated in the style of the seventies and eighties of last century has just been introduced into the series. It is filled with the sham-renaissance furniture of those years. It does not require much courage to condemn this 'style,' even from a historical point of view, and it is strange to hear that the director at Magdeburg seems to lack this courage.

D. Burckhardt has discovered an important painting of the so-called Master of 1445 of Basle, in the museum at Schaffhausen. It displays two scenes, the *Bearing of the Cross* and the *Crucifixion*, in an architectural setting, and seems to have been painted in 1449 for one H. Ulrich Oning of Schaffhausen. It bears many stylistic traits that remind one of Conrad Witz, and is a further proof of the fact that its author is dependent to a certain degree upon the art of Witz.

The museum at Cologne has acquired a fine *Coast Scene* by Ludwig von Hofmann, a painting by the Düsseldorf artist M. Stern, entitled *Nurses*, a *Laughing Cook* by G. Kuehl, two landscapes by E. de Peerdt, and another landscape by Julius Bretz, also a Düsseldorf painter.

The museum at Zürich has been enriched by some interesting old frescoes, which have been carefully removed from the walls of St. Stephen's Chapel in the convent of St. Anne at Zürich.

The museum at Frankfort on the Main has bought a large and important painting by the elder Tiepolo, once in the Palazzo Calbo Grotta on the Gran Canale in Venice. It represents various members of the Grotta family, three of whom have been canonized as St. Adelaide, St. Grata, and the



DIPTYCH; BY SEGNA DI BONAVENTURA (?) IN THE JARVES COLLECTION, YALE UNIVERSITY



THE ASSUMPTION. BY NICCOLÒ DI SER SOZZO TAGLIACCI (?) IN THE JARVES COLLECTION, YALE UNIVERSITY

patron Saint Alessandro of Bergamo. The painting dates from about the year 1754 and has been etched by Tiepolo's son, G. Domenico, and engraved by P. Monaco. The same museum has further bought Daubigny's *Le Verger*, painted in 1876, considered one of his most important works. Among new gifts and bequests to this institution, I note Lenbach's *Portrait of Gladstone*, E. Bracht's *Vesuvius Eruption of 1906*, and paintings attributed to Juan de las Roelas, F. Barbieri, and the Ferrarese School.

The painter Schmidt-Michelsen, lately deceased, has bequeathed his collection of modern paintings to his native city, Leipzig. Such well-known names as Baum, A. Besnard, E. Carrière, Casas, Dill, Friant, H. Hermann, D. Hitz, E. Jettel, Kuehl, Liebermann, Léandre, A. Münzer, Petitjean, Rochegrosse, Roebbecke, H. Schlittgen, and A. Zorn are represented. The death of W. Leistikow has given a general cue to the German museums to acquire works by this fine landscape master, among them the museums at Dresden and Halle.

Two important pieces of modern sculpture have recently found their way into museums. The Kaiser Friedrich Museum at Magdeburg has received as a gift the stone statuette of *Judith* by M. O. Müller. The author had both Klinger's *Salome* and Hebbel's fine tragedy in mind, when he conceived this figure. It is all the more remarkable that the reflective and literary elements should have been repressed by the artist in his creation to the extent that they have been, and that the principal stress should have been laid unreservedly upon the purely artistic side of his work. The other statue, a *Woman Reclining*, was bought by the museum at Weimar.

The private collection of M. von Gutmann at Vienna has lately been enriched by a painting for which the authorship of Rembrandt is claimed. The picture, which was bought in England, is the portrait of a lady, approximately forty years old, and dates from about the year 1640. The signature and date (1639) upon the canvas itself are not genuine. The face has suffered somewhat, but the unusually rich and richly coloured draperies are in an excellent state of preservation. This adds one more Rembrandt to the unusually large number which have been newly discovered and attributed to him with more or less justice within the last ten years.

The Kaiser Friedrich Museum at Berlin has bought two Romneys, the *Bust of a young Man* from Agnew's, and the *Bust of a young Lady* in a blue dress from Colnaghi's, these being the first Romneys it possesses. The collection of English paintings now fills a wall in the hall devoted to eighteenth century art. There are one Gainsborough, one Lawrence, one Raeburn, two each of Reynolds and Romney's works, two Wilsons and two Zoffanys, all of which have been acquired since 1904.

The museum at Budapest has received as a bequest Fritz von Uhde's large *Annunciation to the Shepherds*. This is the important canvas which was painted in 1892, and which figured prominently in the German exhibit at the Chicago World's Fair in 1893.

'Art for the People,'—this byword in all its different phases and meanings has been a source of trouble and reflection to many of our reformers: almost all of them are gradually concluding that there is an insurmountable barrier between the two ideas, a barrier which increases in height as our civilisation progresses. The case of Henry Van de Velde is an interesting illustration of what I mean. This reputed craftsman, a Belgian by birth, has, as is well known, become thoroughly Germanized, and has now for years been director of the Arts and Crafts School at Weimar. His first aim was to turn *his* art into an art for the people. But it was not long before he had to abandon that plan. He soon discovered that Van de Velde furniture and Van de Velde decorations could be produced only at a price which not even the fairly well-to-do middle class, let alone 'the people,' could pay. Art is really only for the elect; the elect among the possessors of worldly and of intellectual wealth. This much Van de Velde has just had to confess that facts have impressed upon him in more ways than one. He had after his first failure—if we may call it such—directed his energies towards the preservation of such artistic craft as is still to be found amid the populace. England is perhaps the only country in Europe where none of this is to be found. At least I know of none, and the very absence of name for it in the vocabulary of the nation—there is no English equivalent for 'Volkskunst'—seems to prove my point. But there is a lot of what one may call, in default of a better expression, 'National art,' among the other countries of Europe. Think of the Bulgarian, etc., embroideries, Norwegian woodcarving, German potteries, etc., etc. It is to the preservation of such art-home-industries that Van de Velde turned his attention, after he discovered that it was quite hopeless to try to 'popularize' modern personal art. And even here the trend of civilisation is against him. He tells the story of a Thuringian village which a few years ago could boast of about twenty local potters, each with his own wheel and kiln. To-day they have dwindled down to five! A cane factory has been started in this village and everybody has discovered it to be more profitable to turn factory hand than to remain true to the craft which his father and forefathers have practised. Van de Velde pleads, in conclusion, for the establishment of state institutions, which would enable artisans and craftsmen of this kind to

remain true to their calling. He has learnt that one cannot trust to the public to support home-art-industries. The twentieth-century-public must perforce patronize whatever is fashionable, and it is the essence of fashion that it must constantly vary, consequently that what was once upheld must presently be discarded. The only objection that might be held up to Van de Velde is : how can such an art-industry, which is practically a home-industry, be fostered in a public state institution ?

My suspicions that possibly an unfavourable time had been chosen for the dispersal of the Schreiber collection, have not proved true. Extraordinarily high prices were attained. The *Apocalypse* fetched (including auction-premium) 94,000 crowns. A few years ago this same copy was offered for sale for 26,000 marks and found no purchaser. The 'Biblia Pauperum' was knocked down for about 23,000 crowns ; an *Agony in the Garden* in 'manière criblée' for nearly 2,000 crowns, etc. The four engravings by Israhel van Meckenem the elder, at the end of the sale, representing the *Fathers of the Church* with the emblems of the Evangelists, rose to about 5,300 crowns or about £65 a piece. They had been expected to sell for under £100 the lot. H. W. S.

ART IN AMERICA

TRECENTO PICTURES IN AMERICAN COLLECTIONS—IV [1]

Of ex-Florentine trecento paintings in American collections perhaps the finest is Simone Martini's five-fold altar-piece *(Madonna between St.Catharine, St. Lucia, St. John the Baptist and St. Paul)*, which emigrated from Orvieto to Fenway Court, near Boston, a few years ago. It was deposited by its former owner, Cav. Mazzochi, in the Opera del Duomo at Orvieto, and it is therefore probably too well known to students to need further description here. (The three centre pieces were photographed by Anderson, No. 15545.) It is one of the best preserved easel paintings from Simone's early period which we possess ; the master is here still a faithful pupil of Duccio, although his drawing is already guided by a gentler harmony than that of the first great master of Sienese painting. The picture probably belongs to the beginning of the twenties.

Duccio himself is not represented by works of his own hand in the collections we have seen, but a good little work of his school hangs under his name in the Jarves collection. This is an almost miniaturelike diptych which now, in its oppressively heavy frame, makes hardly any impression. According to custom, *The Madonna and Child* and *The Crucifixion* are here united : it is the shortest way of depicting the redemption of mankind. Similar pictures by Duccio himself exist ; we call to mind especially those which hang in the room of the 'Confraternità della Madonna sotto le volte dell' Ospedale della Scala' at Siena. The artistic quality of this diptych is not very high. The figures are thinner and stiffer than with Duccio, they have not the physical reality which always distinguishes Duccio's personages. If we compare, for instance, the Crucified Saviour with Duccio's Christ on the Cross in one of the little pictures in the Duomopera at Siena, we feel the difference very strongly. Duccio gives a gaunt, heavily bent, pain-convulsed human body ; the other a rather unreal, spider-like being upon the cross. *The Madonna with the Child* is certainly more successful ; and gives us the best support for a more definite identification of the master. Her elongated type, and her thin hands with the wire-like fingers, remind us of the *Saint* by Segna di Bonaventura in the Academy at Siena ; she seems to us like an elder sister of the female saint in the above mentioned picture of the master. We would, therefore, suggest Segna's name for this diptych, although a certain attribution is hardly possible, in view of the great resemblance of various pupils of Duccio.

The same collection possesses a somewhat later, but much more beautiful, example of Sienese trecento painting in the wonderfully well preserved little *Assumption*, which we reproduce here. This picture glows with gold and light blue and reddish colours. The Holy Virgin, robed in a gold-patterned white mantle, sits in the Vesica Piscis with her hands folded in prayer. She is being carried to Heaven by rejoicing angels, and is surrounded by little singing seraphs. Below is her empty grave, above, in the triangle of the gable, waits Christ, with the heavenly crown in His hands. The victory over death and sorrow is personified here : the picture sounds a note of holy ecstasy. The painter was a sensitive lyrist, inspired by this highly poetical *motif* to make a picture-poem. It is not difficult to see that he was a descendant of the art of Simone Martini and Lippo Memmi ; indeed, he is so like the latter that he may without doubt be called a pupil of Lippo's. But his mode of expression is smaller, prettier and gentler than Lippo Memmi's ; one would like to imagine him a skilful miniaturist.

If a particular name is to be suggested, we should in the first place mention Niccolò di Ser Sozzo Tagliacci. The Sienese State Government Archives possess a wonderful miniature representation of the Assumption by his brush, which reveals an essential correspondence with this picture. Osvald Sirén.

[1] Translated by L. I. Armstrong, L.L.A. For the previous articles see Vol. xiv, pp. 125, 188, 325 (November and December, 1908 ; February, 1909).



Nery Walker Ph. Sc

David bringing Goliath's head to Saul
By Rembrandt
In the possession of Mess^rs Richardson

EDITORIAL ARTICLE

THOUGHTS ON THE AMERICAN TARIFF

MORE than one English writer, in speaking of the contemplated removal of the American tariff upon works of art imported from Europe, has expressed regret that the removal will apply only to works of art which are more than twenty years old, and therefore will be of little service to our modern painters. That such regret should be expressed is only one more illustration of the curious myopia with which artists are wont to regard the business side of their profession.

Those who indulge this regret fail to observe one very important fact about American collecting. Though American art patrons will readily give high, and sometimes almost extravagant, prices for good pictures by famous men, they will not spend a penny upon pictures, however good, by men who are not famous. When Whistler was a struggling artist, the butt of philistine Europe, America gave him little help. The rare commissions and friendships by which he lived were English or French. When his reputation was assured, America stepped in and absorbed almost all his best work.

Or we might consider the patronage of the Barbizon School, and remember first of all what W. M. Hunt, the Boston artist, says of his efforts to induce his fellow countrymen to appreciate Millet. It was only when appreciation had begun in Europe that American collectors summoned up courage to act upon Hunt's advice, and to spend thousands and thousands upon masterpieces which for years they had refused to consider at any price. When once Americans have made up their minds to collect, they do so with the keenness and lavish generosity which make them formidable rivals to Europe; indeed in certain departments of comparatively modern art they have despoiled Europe so completely that she can never recover her position. The accumulated stores in our public galleries make a similar predominance in the case of old masters less practicable; yet even here we have lost much and seem likely to lose still more. If we turn to fields where the competition is more open, as in the case of the discoveries in Greece and Egypt, our relative place again becomes less satisfactory, while in the case of Oriental art our position is utterly inferior, and we can never hope to regain anything like equality.

The removal of the import duty inevitably accelerates this process of spoliation. Not only will it strip our museums of many of the treasures which at present are lent to them by great American collectors, who naturally resent the ridiculous law which taxes their generous intelligence; not only will it imply the emptying of those collectors' private houses, which for the time being rank with our own historic English mansions, but it will give a further impetus to the forces making for the dispersal of the comparatively few important works of art which still remain in private possession here. Such things are of no interest to the modern Englishman who inherits them, and the money for the real necessities of his life—more motors, more frocks, more dinners—has to be found somewhere. If he keeps a valuable work of art, he does so at the cost of handing on another burden to his heir when death duties come to be demanded. To sell to the first enthusiast who will give a pile of useful bank-notes for some lumbering old canvas thus becomes almost a duty to one's family.

Yet the treasures of English private

collections, vast as they have been, are not inexhaustible, and the day will come when American purchases will be checked because there are no more fine antiquities or fine old pictures left to buy. Something must be found to fill their place, but whence is that something to come?

We have frequently indicated what the new source will inevitably be. It will be found in the painting which is now called modern, but which in a few years will become classical, as Whistler and Millet have become classics.

While the great collectors of America and Germany are squeezing from us the last remnants of our artistic heritage, a very small body of modest collectors is accumulating picked works by living men. So poor are the prices which the best of our younger painters obtain that a large and representative group of their best works could be formed for the price of a single specimen piece of, say, Adriaen van Ostade. In the course of fifteen or twenty years the best of these modern men will be the only good artists whom even a rich collector can hope to possess; and unless there is some unexpected outburst of talent the supply will be less, far less, than the demand.

The jostling crowd of mediocre modern painters is so constantly before our notice, that we are wont to forget how few out of all this host make any bid for permanent esteem; and it is only with those that the collector of the future has any concern. Looking over the whole field of art production, we may say without hesitation that England at the present moment is producing more artists of conspicuous and original talent, in painting, drawing, and engraving, than any other country. England, therefore, may expect in the future a good share of the benefits arising from the removal of the American duty on works of art; but she will not receive it directly, nor will the advantage be reaped by the great body of English artists. It will be reserved for the fortunate few who in the course of the next decade or two make a name and place for themselves analogous to that which Millet, after a life of struggle, made for himself in France, and which Whistler has more recently attained in the three countries which share the credit of having neglected him.

Without such a solid basis of reputation, even the greatest living artist has nothing to hope from American patronage. The making of a reputation lies at first more with dealers than with critics; but the critics are apt to count for something in the long run; and the tendency of the last few years, in England at least, has been towards an agreement of opinion between dealers and critics, which, even if it never becomes unanimity, may some day give the work of living men a better chance of sensible, consistent patronage than it has ever secured hitherto.

The retention of a tariff on modern work is presumably a sop to American painters. Their advantage is more apparent than real. The measure prevents America being flooded with mediocre European work; because, so long as the tariff is maintained, it is clearly not worth while for any dealer to import the pictures of young men whose reputation is not yet established. The American artist is indeed preserved from competition with the rank and file of his European colleagues; but the moment a European artist has made a real reputation the barrier breaks down, and his works are imported just as freely as if there were no duty at all to be paid upon them. Nay, the payment of the duty rather serves to keep them in America, since they cannot be re-exported without loss until the twenty years' limit is past.

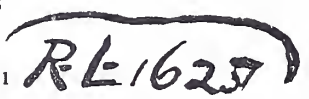
American painters thus escape general competition only at the cost of having to face competition with the picked work of Europe: a competition from which, in the long run, only a few of their number can hope to escape with tolerable credit. From time to time the complaint is heard that American artists do not receive from their fellow countrymen all the patronage and consideration which they deserve. The legislation proposed, in what is assumed to be their interest, seems likely to make their relative place even more unfavourable than it is at present.

THE NEW REMBRANDT

BY CLAUDE PHILLIPS

ALL the world knows by this time how, on the 18th February last, a small panel, measuring 10½ in. by 15 in., and entitled *David with the Head of Goliath*, was sold at Messrs. Robinson and Fisher's for 9½ guineas. According to the 'Athenæum,' it was one of forty-seven pictures sold out of a private collection in Hampshire, and was catalogued as an Eeckhout. More than one student of Rembrandt's art in its beginnings at once traced in this small panel, of strange and unusual aspect the style and the touch not of the mediocre pupil and imitator, but of the master himself in the Leyden period—that of the *Lehrjahre*, during which his genius, struggling to the surface under outside influences and amid rough surroundings, took many an odd, uncouth shape ere it fully asserted itself. In portraiture proper, and in those profoundly pathetic studies of old age, in which already at this stage the intensity of his fraternal love and sympathy for humanity is fully revealed, Rembrandt is himself, and wholly possessed by an artistic temperament, an exact parallel to which it would be vain to seek for among the greatest of his predecessors. In biblical, mythological and fantastic subjects, on the other hand, of the class to which the newly identified panel belongs, he is still under the influence of his master Lastman, an Italianizing painter, by no means without imagination of his own, though such interest as his art has is in the main derived from *his* master, Elsheimer. Not, indeed, that Rembrandt, even in his beginnings, slavishly imitates the heavy manner or the unattractive technique of this once highly popular painter. Stimulated no doubt by the example of Lastman to venture upon the domain of biblical fantasy, and to indulge in those pseudo-orientalisms in which, to the end of his career, he will revel, his vision is nevertheless his own, his technique, in its inequalities, its rugged strength, combining, but not always coalescing, with anxious finish, is the natural expression of his own individuality, the solid basis upon which his incomparable art will step by step be built up and expanded.

The signature of the painter, which was discovered after the panel had been acquired, is hidden away in the shadow of the foreground, and I must confess that I myself have not been able to read it with any degree of certainty; but Professor Holmes, who made a careful examination of it with a magnifying glass of unusual power, at first gave it thus: 'R. L. (*i.e.*, Rembrandt Leydensis), 1625.' This reading appeared to me a somewhat startling one, seeing that, if accepted, it would prove this *David with the Head of Goliath* to be Rembrandt's first extant picture, and earlier by two years than the *Money Changer* of Berlin and the *St. Paul* of Stuttgart, the former signed with the monogram composed of 'R. H.' (or R. H. L.?) and the date, 1627, but the latter signed simply 'R. f., 1627.' Signature notwithstanding, it would be impossible to believe that we have here a painting earlier in date than these two first works, so intensely earnest, no doubt, but so harsh and rusty in colour, so stiff, trammelled, and awkward in execution. The assurance displayed in this little work, which, be it noted, remains in every part unfinished, and thus, among the earliest pieces, occupies an exceptional position, is surprising, and such as in an absolute beginner, feeling his way step by step, would be hardly comprehensible. The whole shows a *crânerie*, a truculence, an audacious disregard of the merely academic, such as we find, no doubt, in a good many of the later paintings of the early period but not in the very first of the series. Small wonder that, when the little panel went to Berlin the other day, the date 1631 was put forward, and indeed read into the picture. This, on the other hand, appeared to me a little too late, and I hoped, and believed, that a further examination of the date would reveal not 1625, the year read amid the shadows by Professor Holmes, but 1628, the year to which the panel would naturally be assignable, since it corresponds perfectly, as regards both conception and rendering, to the absolutely authenticated paintings of just this particular moment. Among these are *St. Peter among the Servants of the High Priest* in the collection of Herr Karl von der Heydt, Berlin (1628); *Judas bringing back the Thirty Pieces of Silver* (Baron Schickler's collection, Paris, painted, according to Dr. Bode, in 1628 or 1629); *The Supper at Emmaüs* (Madame

Edouard André's Collection, Paris; painted, according to Dr. Bode, in 1629); *Samson captured by the Philistines* (Royal Palace, Berlin, signed with the monogram and the date 1628). But still closer analogies are revealed with the *Baptism of the Eunuch*, engraved by Van Vliet in 1631, but the original of which (no longer in existence, or at any rate no longer traceable) is held by Dr. Bode to have been painted within the period 1628–1630. Here, allowing for the unfinished state of our picture, and the appearance that it thus acquires of greater breadth and *désinvolture;* allowing also for the differences arising out of divergence of subject, the correspondence of style between the two compositions is exceedingly remarkable. The same daringly unconventional mode of conception, disdainful of difficulties, even if they be only half overcome—the same brutal energy of expression, the same grip of the subject from its dramatic and spectacular side. At the very last moment Professor Holmes, to whom these doubts of mine had been submitted, made another careful examination, and he now assures me that the date is certainly *not* 1625, but 1627, the actual signature being[1]  This is much more satisfactory, although, even as it is, we are left wondering at such inventiveness, and still more at such a marked advance of style and technique upon the two other works bearing the same date. The *David with the Head of Goliath* is remarkable among the quite early pieces for the easy mastery displayed in the elaborate composition, for the skill with which numerous figures are made to live and to move and without undue obtrusion to take their place dramatically in the *ensemble*. True, the drama is not yet of a high order; it is primitive and purely physical, it is expressed with the uncouthness, the naïveté, bordering upon brutality, of the rustic. But the dramatic thrill is given, the physiognomy of the crowd of human beings, so different a thing from the physiognomy of its component members, is expressed. Mark the intense concentration of the whole, not formal but actual, the wave of emotion still further emphasized by the comic *insouciance* of the two gossiping little Dutch pages, who, supporting King Saul's heavy robe of gold brocade, are a world to themselves, and wholly oblivious of the drama the striking epilogue to which is here enacted. The unusually light, cool tonality of the little picture—all pale greys and slate colour, contrasted with great masses of semi-opaque shadow in the foreground, and harmonized with the pale gold of Saul's splendid robe and other similar passages—has given pause to some students of the master's art in its beginnings, but, as I think, unnecessarily. No doubt, the unfinished state of the panel a little exaggerates this unusual key, this light, cool tonality. But, when the chiaroscuro is not that of night and nocturnal illumination, we find it, not infrequently—the coolness, if more rarely the lightness—both in the early and the middle time. As instances taken almost at random may be adduced the *David Playing before Saul* of the Staedel Institut at Frankfort, the *Minerva* of Berlin, the *Rembrandt in a Plumed Cap*, now in Mrs. John Gardner's collection at Boston, U.S.A. Indeed, we find it as late as 1636, in the astonishingly violent, coarse and brutal, yet, all the same, overpoweringly strong and dramatic *Samson captured by the Philistines*, that vast canvas which was once in Count Schönborn's collection at Vienna, and is now one of the chief treasures of the Staedel Institut at Frankfort. Here the general tonality, made up of light greys, shimmering azure, and gold that is almost silver, is of a brilliancy, a lightness and gaiety that accord but ill with the violence, the dramatic horror of the conception. To the same year belongs the life-size *Danäe* of the Hermitage, a veritable 'symphony' in white, pale flesh-colour, blue, green and muted gold, and as a technical achievement perhaps the mos wonderful thing in the *oeuvre* of the earlier years.t

What must strike those who would embrace and comprehend the whole life-work of the master, from the early Leyden days to those years of solitude and supreme achievement which end the tragic yet marvellously fruitful life, is, even more than the great development and final expansion from beginnings by comparison rude and primitive, the complete unity that marks this life-work throughout. Spiritually Rembrandt has found himself already in such an essay as the ugly, awkward *St. Paul* of Stuttgart of 1627; in the beautiful *Hermit Reading* of the Louvre, painted in 1630, he has attained to an intensity of human pathos, to a comprehension and interpretation of that which glows and throbs below the superficial uglinesses of life, that only he—and even he not often—will surpass. It is not the tragedy of his own life, it is not his experience throughout his days of the changing fortune of man, that has given to him this insight, this all-embracing sympathy, by which his art is lifted into regions where it lives and beneficently radiates alone. From the very beginning, even as the uncouth young painter fighting his way onward as best he may, he has this insight into the divine within the human. He is in art not the preacher, not the didactic moralist, not consciously the prophet, but the true seer, the consoler, the one who first among the precursors of modern art faces the great, the awful truth as it is, and beneath the sorrow and the squalor reveals the mystery of its infinite beauty.

[1] The small engraving herewith is taken from a drawing of the signature made before the last figure was clearly seen to be a 7. The marks giving the appearance of a 5 proved on renewed examination in strong sunlight to be mere casual stains, while the 7 is definitely, though somewhat faintly, *painted*, with the same touch and pigment as that used for the other figures.—Ed.

EARLY ENGLISH PORTRAITURE AT THE BURLINGTON FINE ARTS CLUB

BY ROGER E. FRY

THE exhibition at the Burlington Fine Arts Club is, as usual, full of interest, as much perhaps for the many problems it suggests as for any it solves. It is, however, judged from the purely artistic standpoint, rather disappointing. It is true that there are here some half a dozen masterpieces which one can hardly overestimate, but they are nearly all by one man. Without Holbein the present collection would be scarcely possible, and the conviction of this amounts to a reluctant admission that either there never was any considerable indigenous British art in the fifteenth and sixteenth centuries, or that if it existed all traces of it are lost.

The authors of the interesting series of prefaces to the catalogue take the opportunity to discuss the whole question of an indigenous British school of painting in the late middle ages, and endeavour to make out a case for the precocity and early advancement of art in England. The copies by Smirke and Stothard of the paintings in St. Stephen's Chapel and the Great Hall at Westminster, lent by the Society of Antiquaries, do, indeed, show a very high level of accomplishment in the thirteenth and fourteenth centuries, and the same great qualities are discernible in the one great surviving example, the altarpiece in the Jerusalem Chamber at Westminster. If we follow the authors in ascribing the Wilton House diptych of *Richard II* to an English artist, it is evident that, however rare and sporadic the practice of the art of painting was in England, there were produced from time to time works of the utmost technical perfection. The suggestion, however, that not only the Wilton House picture but the great portrait of *Richard II* in Westminster Abbey is English can, I think, scarcely be maintained. It is a great pity that the committee were unable to get permission to exhibit this work, which is scarcely visible in its present position. This is the more to be regretted, since Mr. Pierpont Morgan has lent to the club his marvellous sketchbook, which, in the opinion of the present writer, is by the same hand, namely, André Beauneveu. The opportunity of comparing these two works side by side would have been of the greatest value. Since this sketchbook was published in the BURLINGTON MAGAZINE (Vol. X, p. 29, Oct., 1906), certain authorities have thrown doubt on its authenticity, and I take this opportunity to point out the fact that the same book was engraved as a work by Giotto as long ago as 1840 in Rosini's 'Storia della Pittura,' vol. ii, p. 196.

The fact that the drawings were in existence so long ago disposes entirely of the possibility of forgery, since at a time when learned writers attributed these works to Giotto it is scarcely conceivable that a forger could have been intimately acquainted with the style of André Beauneveu.

In works of art of the Gothic period, then, the present exhibition is not rich, and this sketchbook, which is by far the finest example, is certainly of French origin. One other work, however, deserves mention for its rare beauty: the medal by Pietro da Milano of Margaret of Anjou, wife of Henry VI, which in style has a close resemblance to the work of Laurana.

If we were able to follow the catalogue in ascribing the admirable portrait of *Sir John Fortescue* (No. 2) to the English school of 1480, we should, indeed, have to admit that native talent and native tradition still maintained the high level of earlier times; but the characteristics of the school of Cologne under the influence of the master of the *Death of the Virgin* are so clearly marked that one wonders how the idea of an English origin was accepted, and, if it was accepted, how so singular a work, so entirely unsupported by other examples of the school, was not fully discussed in the preface.

On the contrary, it is quite justly pointed out in the preface that two such remarkable works of Flemish art as Petrus Christus's portrait of *Edward Grimston* (No. 67) and Memlinc's great triptych (No. 22) remained in England without producing apparently any effect upon contemporary English art, while the few pictures of the period, such as the series of Kings (Nos. 3, 4, 8 and 10), have affinities not with Flemish art proper, but with the hybrid style which we call Franco-Flemish. It is suggested in the preface that this Franco-Flemish style may have owed as much to England as to the Franco-Flemish marches; but the fact that the English examples of this style are so markedly inferior in quality to the continental work in the same manner would lead one to infer that the centre and origin of the tradition was not in England. The supreme instance in the present exhibition of this Franco-Flemish manner is the delightful and elegant portrait supposed to represent *Mary Tudor, Sister of Henry VIII* (No. 69). This is ascribed to Jean Perreal, an ascription which is based on the assumption that Perreal is not the Maître de Moulins, since this work is clearly not by that artist. It has not, indeed, for all its charm, any of the great qualities of that master. That the picture does represent Mary Tudor is made somewhat probable by a comparison with the portrait of *Prince Arthur* at Windsor, a photograph of which is shown at the club. This resembles it in style, in the treatment of the features, and also in the

clumsiness and bad taste of the jewelled neck-chain. If this was not only painted but designed by Jean Perreal, he must have been an innovator in a very unfortunate direction, prophetic of mid-Victorian fashions.

But the real interest of the exhibition begins with the arrival upon the scene of Holbein, who is represented here not only by some great examples of painting and two superb drawings, but by the greatest collection of his miniatures which has, probably, ever been brought together outside of the royal collection at Windsor. One is inclined to think that Mr. Morgan's example, the *Mrs. Pemberton*, is the finest work of art ever compressed within the narrow limits of miniature. Certainly few portraits, on whatever scale, have greater depth and sincerity in the rendering of character or greater illusion of vitality; nor is it only in the marvellous quality of its linear design that this appeals to us; the colour and tone are also of supreme beauty. Mr. Salting's *Anne of Cleves* is as great a miracle of skill, but it has not quite the great imaginative and interpretative quality of the *Mrs. Pemberton*. Next to these, and almost as fine, are the portrait of the artist himself and of *George Nevill*, though this last, fine as it is, does not equal the original drawing from life lent by the Earl of Pembroke (No. 70).

Of the various miniatures of Henry VIII ascribed to Holbein, the best appears to be No. 2, Case C, where Holbein's marvellous certainty of touch is clearly recognizable, in spite of the unfortunate discoloration and darkening of the paint. Two other miniatures of the King are generally accepted, No. B. 1. and C. 8. D., and in one case the attribution is as old as Charles I's time, but neither of them are up to the best level of Holbein's work. It is curious how little Holbein made of his great patron. The portrait lent by Lord Spencer, No. 38, is indeed one of his most miraculous pieces of craftsmanship. It is little more in scale than a large miniature, and Holbein has treated it with all the skill in minute delineation which he alone possessed, and that without losing for a moment unity of tone and breadth of feeling; but, wonderful as it is, it gives one scarcely any idea of an actual character. Holbein seems never to have read anything behind the expansive mask of his royal patron; whether he abstained out of discretion or failed from want of interest one can but guess; but the fact remains that for vivid characterization we must turn elsewhere, to the very interesting miniature of the School of Fouquet, lent by the Duke of Buccleuch, No. C. 7, in which he is represented clean shaven, or rather with his second beard just making its appearance. Here we do get an idea of character as definite as it is unpleasing. Almost as interesting from this point of view, very vivid and again almost repulsive, is the portrait lent by the Society of Antiquaries, No. 33, in which again French influences predominate entirely. There is here no trace of Holbein's bland convention, and once more we are able to approach a clearly appreciable personality. Something no doubt of the real man comes through in the cartoon for Whitehall lent by the Duke of Devonshire, but here it is rather in the preposterous gesture than in the face that character is suggested, and even so he appears shadowy—if one may use the word of such a 'tun of a man'—beside the superbly realized figure of Henry VII, with its mixture of astuteness and refinement.

This cartoon is indeed one of Holbein's greatest creations. It has all the grandeur of style, the lucidity and ease of arrangement of the greatest monumental design of Italy, together with a particularity and minuteness which would seem incompatible with those greater qualities of style had they not been thus wonderfully united. In all the decorative details, too, this great work gives us a measure of Holbein's impeccable taste at a time when taste was by no means as universal as it had been in earlier centuries.

It is hard to judge of the *Sir Thomas le Strange*, No. 41, in its present condition, but it is by no means impossible that cleaning would prove it to be an original. The *Sir Bryan Tuke*, No. 43, is an unfamiliar picture, though the version at Munich is well known. It is, however, not only a genuine Holbein, but a singularly beautiful and perfect one. The doubts that have been thrown on the authorship of the Munich example are likely to be confirmed by a comparison with this admirable painting.

The *Sir Nicholas Carew*, No. 45, if, as seems likely, it was begun by Holbein himself, must have been finished by another hand. One would like to think the same of the heavy and laboured portrait of Holbein's first English patron, *Sir Thomas More*, but there seems no reason to doubt its perfect authenticity, nor is there anything in its condition beyond a general darkening of the colours to explain the comparative lack of effect.

The attribution of No. 65, *An Unknown Lady*, to Holbein is quite rightly not supported by the catalogue. It is a good portrait, probably by a German artist, but hardly even of Holbein's school. Mr. Claude Phillips's suggestion of Ludger Tom Ring seems probable. The *Unknown Lady*, No. 66, is signed H. H., and although at first sight one is inclined to doubt it, the drawing of the hands and cuffs seem to me conclusive of its authenticity. The face and bust are so completely repainted as to obscure all traces of Holbein's handiwork.

About the supposed portrait of *Margaret Wyat, Lady Lee*, No. 64, opinion is so divided that it would be rash to dogmatize. The picture is in wonderful condition and is entirely in Holbein's manner. Indeed, it must in any case be derived

directly from a drawing by Holbein. The only question to be settled is whether the master himself ever became so entirely the craftsman absorbed in the technical perfection of his work to the exclusion of the larger issues of expression; whether he could have ever so far lost his sense of relief, treated line so entirely as a matter of edge with so little sense of the mass it should define. Such questions can only be decided by a gradual consensus of opinion. My own belief is that it will be decided ultimately against Holbein's having actually executed the painting, though I am bound to admit no other known imitator comes as near to Holbein himself as does the author of this.

Of these imitators of Holbein a few words must be said. By far the most interesting is the unknown author of Col. Holford's *William West*, No. 51. This presumably English artist had no doubt learned much from Holbein, and was, one may surmise, rapidly forgetting it, losing his feeling for style and becoming realistic in a crude, inconsiderate manner. But he possesses none the less a power of vigorous and vivid presentment which is shared by none of his compeers. A very different imitator is the emptily stylistic but tasteful painter who painted the *Edward VI*, No. 60, from a drawing by Holbein. His delicate and personal scheme of blonde and cool colouring enables us to recognize the same hand in the *Jane Seymour*, No. 46, and probably the *Henry VIII*, No. 21.

It is clear that Holbein's was not the only influence on English art in Henry VIII's reign. The large full-length pictures, of which the best known is the *Man in Red* at Hampton Court, may have been painted by an English artist, but if so he owed nothing to Holbein but much to contemporary Flemish art.

Flemish influence also predominates in the beautiful head of *Sir Thomas Wyat the Younger* No. 48, which remains one of the most inscrutable riddles of the exhibition. It is a work of such great technical excellence that its authorship ought to be discoverable. It seems probable that it was painted in England and from life. The peculiar treatment of the head as a bust is not commemorative of his being beheaded, but is derived from the style adopted in his father's portrait, No. 50. In that case it was due to the fact that it was taken from a woodcut after Holbein, in which the head was drawn within a circular border.

One work of great beauty still remains to be mentioned, a small silver-point drawing, No. 71, inscribed HH 1543. The inscription is clearly a later addition: the drawing belongs to somewhere about the year 1470, and is Flemish work of very fine quality, possibly a work of Memlinc.

It will be seen that the present exhibition still leaves a great many problems of the history of art unsolved. It also perhaps indicates that any solution which may be forthcoming will be rather of antiquarian than artistic interest.

TWO MODERN PICTURES

BY C. J. HOLMES

EMINENCE in the modern art world is subject just now to a curious reversal of fortune. During the last century it was ridiculed by the public and by the critics, but in time, often a long time, it conquered prejudice, and was sought for as universally as it had once been disdained. Possibly criticism has profited by the errors of the past; possibly the present generation of critics takes things more seriously than did their predecessors. Whatever the cause, the result is distinctly favourable to the modern man of talent, so far as words are concerned.

He is no longer abused and ridiculed in the press. On the contrary, every effort is made to follow the course of his thoughts, to understand the meaning of his experiments, and to assess the value of his works, even when they appear at first sight to be due less to deliberate artistic effort than to caprice, indolence or impudence. Never, in fact, was the wish to find and encourage budding talent more active and more sincere; indeed, if the general kindly and appreciative tone of modern criticism found any real echo in the mind of the public, the position of the living artist would be fortunate in the extreme.

Yet, though the public press has apparently still some power in arousing and directing the public interest in political or social affairs, and even in influencing its selection of novels from the circulating library, in the world of art its power is limited. It can effectually condemn a spurious 'old master,' but it can rarely induce people to buy the work of a good modern artist, or prevent them from filling their houses with the work of a bad one. It can save a genius from contempt, but it cannot procure him more than the support of, at the most, half a dozen patrons.

The extraordinary confusion of styles which reigns in a modern art exhibition will, no doubt, account for some of the sloth which the public shows in following the lead which criticism has

given it; but when that lead is as definite as it has now become in the case of certain modern personalities, some surprise must naturally be felt that, when the average educated man is face to face with an isolated artistic talent, he should show so little true discernment.

One would think that in these circumstances a painter's individual gift should be seen clearly enough; but the spectator nearly always seems to feel some shock to his preconceived ideas of what a work of art should be, to be annoyed by accidental peculiarities of subject or treatment, and to overlook, in his annoyance, the merits which the future will regard as immortal excellence.

The public, in short, has not yet learned that development is impossible without change—that new genius must inevitably be something different from the genius of the past. It is only to the untrained eye that the works of any great period of art or literature seem alike. The moment that a trained sense is brought to bear upon such a group of apparently similar things differences begin to be felt; and in time—when the first results of this classification and separation have been so ordered and arranged that they have become part of the common stock of human knowledge—the investigator starts from a base which enables more minute researches to be carried on with almost the same certainty as can be obtained in the case of work of which positive records still exist. Whether the subject be Greek vase painting or the medals of the Renaissance, or some cluster of lesser poets, the differences between one personality and another are sufficient in themselves to act as a guide to the critic, though they may be so slight as entirely to escape the untrained intelligence.

No sooner, however, have we to deal with really great artists, than differences become more pronounced. Not only do they in their great characteristic works tower head and shoulders above the lesser men round them, so that only now and then some exceptionally capable imitator compels us to reserve judgment, but they differ no less radically from other great men. Here and there, as in the case of Giorgione and Titian, accident may lead to a connexion of two masters which becomes actual collaboration, but such identifications are neither common nor permanent. Great men are as invariably revealed by their differences, as lesser men are convicted by their resemblance to each other. It is undeniable that a few thoroughly bad painters have left work which is unlike anything else in the world, but their work has survived, so to speak, by accident. In proportion to the myriad mediocre talents with which they must be counted they are but an infinitesimal fraction, and they make no real exception to the general rule.

The nature of this difference I have attempted to define elsewhere, as the introduction of a new rhythm and a new vitality; but it may be thought possible that a principle which seems to apply aptly enough in the case of Whistler[1] might by no means agree so well with artists of a different stamp. It may thus be worth while to try its potency upon two artists of our own day but of different generations, and as far apart from each other in their subjects, their methods, their ages and their characters, as in all these respects they are distant from Whistler.

The idea of a renascence, of the precept 'Ye must be born again' is no new one, nor is its application confined to the world of art and of religion. It lies at the root of all science as explained by the theory of evolution, and Macchiavelli among others has shown that it is equally true of the theory of government. The forces which make an organism or a state bear inevitably within them the seeds of its unmaking. In the case of organic life those forces are still beyond our control; in politics they ought not to be so. Yet no state has hitherto consciously solved the problem of passing from a condition of decline to one of renewed health and youth, though France, at one period of Napoleon's career, came very near to doing so.

If this universal principle were once recognized as having a practical bearing upon the fine arts, much of the confusion, congestion and uncertainty which still prevail about them in the popular mind would be swept away. People would be able to understand, once and for all, that a group of artists hardly distinguishable from each other except by their signatures, must of necessity consist of undistinguished persons, and that only in works which differed in some fundamental way from all else around them was new talent to be sought.

The admirable example of the veteran French landscape painter, Harpignies, which was one of the most important treasures of that distinguished collector, the late Mr. Justice Day, is among those landscapes which of recent years we have come to regard so much as things of use and wont, that we hardly recognize how truly original their point of view must have seemed twenty or thirty years ago. This *Solitude* is the product of a period of advanced naturalism, of the age which, after giving Daubigny to France, gave James Maris to Holland. Harpignies, however, had his own message to deliver.

While accepting the modern feeling for air and sunlight, he never forgot the primary rhythmical purpose of a picture—that it must before all else be a pattern. So in his paintings we always find this sense of rhythm and pattern accentuated with

[1] See THE BURLINGTON MAGAZINE for January, 1908, Vol. xiv, p. 20.



SOLITUDE. BY HARPIGNIES. IN THE COLLECTION OF THE LATE SIR JOHN DAY



WOMAN SMILING. BY A. E. JOHN,
IN THE COLLECTION OF DR. C. BAKKER

a true French love for clarity of expression, for gravity of mood, and for that logical, temperate balance, that love of proportion for its own sake, of which much was lost when the Impressionists arrived and triumphed. They had a genuine message of their own to deliver, but its delivery was achieved at the sacrifice of much which ever since the time of Poussin had given French art a certain national character.

The subject matter of the *Solitude* is commonplace enough: a stream, a low bank, with a tree trunk and a few bushes backed by a stretch of tranquil sky; but the mere setting of these simple images on the canvas is so deftly spaced that we recognize from their very arabesque the hand of a master. Moreover, when we look more closely, we find that the modelling of the furrowed bank and the structure of the massive tree trunk are noted with a quiet, scrupulous sense of the natural forces which age after age have gone to the modelling of the one, and have been at work for years in building up the fibrous solidity of the other. We are, in fact, in the presence of a great landscape designer. Moreover, by a certain austere sharpness of colour, Harpignies retains a sense of the living freshness of nature, which in the long run enables his dry, sober work to stand proximity with the fiercest ravishers of nature's summer greens and blues, and to remain the achievement of a true colourist. His note is more stern and shrill than that of a Corot or a Daubigny, just as his pattern is firmer than theirs, if less elusive. He may not be their equal in subtlety, but if they may be said to work in the Ionic mode, he would be no unfit representative of the Dorian; and in these days that is, perhaps, the more rare, if the less profitable, choice.

The differences between this picture by Harpignies and the pictures of his famous contemporaries in France are not so striking at first sight as to dispense with explanation. Mr. John's *Woman Smiling*, recently seen at the New Gallery, is, however, so startlingly unlike all other contemporary pictures that its difference from them may be taken for granted, and we may turn at once to considering the qualities which the change introduces and sacrifices.

Mr. John, even in his most daring moments, is not entirely able to free himself from some memory of the past, whether the past be the remote past of Minoan Crete, or the past of only a few years ago, as in the instances where he has evidently had in mind the monumental art of Puvis de Chavannes. The forces underlying his *Woman Smiling* seem to be of a different kind. If in her confident pose she may recall to us the proudly-throned figures of Botticelli and the Pollaiuoli, her massive scale and build have little in common with their disdainful grace, but take us back to a great Florentine of an earlier generation, Andrea dal Castagno. It is in Andrea's large and formidable realism that we find the nearest analogy to the modern painter's achievement, and an explanation of the manner in which Mr. John dominated the painters who were hung with him in Regent Street. Yet the rhythm of the piece, though it recalls Andrea dal Castagno, is no mere archaistic loan, but a quality which seems to rise so naturally from the sitter's personality and appearance, that any other treatment would seem feeble and inappropriate. Had the portrait been merely a rendering of some ordinary modern type, with no marked emphasis of character, all this power of arrangement would not have saved the result from being commonplace—from seeming a mere academic revival of a bygone fashion. It is by his sympathy with the wild nomad element still surviving in the midst of our softer civilization, by his choice of an unusual sitter that the artist justifies the employment of an unusual rhythm in his design.

The vitality of this gipsy Gioconda is fierce, disquieting, emphatic. The very swiftness of the handling, the summary strokes with which the swift play of the features and the defiant poise of the hands are suggested heightens this effect of intense life, just as the large, simple massing of the colours accentuates the dominant rhythm of the design. Yet this intensity has not been obtained without some sacrifice. Even among other modern pictures the work looks bare, for all its dignity: in more weighty company this bareness might become baldness. The very haste which has contributed so much to the spirit of the piece has brought with it an undeniable loss of that shapely and pleasant handling of material which has been an aim, if not the supreme aim, of so many other generations of great artists. In this subordination of material to force of expression, Mr. John agrees with the modern rather than with the old masters. He sides with Manet rather than with Van Dyck, and his power and originality excuse the preference. Fortunately there are many mansions in the house of Art; and if a remarkable talent chooses one of them we should be content to let him have his place there, even if we think he might be somewhat better accommodated elsewhere. It is the painters who cannot make up their minds as to which suite of rooms they should occupy, and those who want a room already taken by someone else, who really need our pity.

WARES OF THE SUNG AND YUAN DYNASTIES—II

BY R. L. HOBSON

IF there is one thing which Hsiang's Album makes abundantly clear, it is that the ceramic art of the Sung dynasty had passed far beyond the crude and primitive stages. It is true that many of the qualities which we associate with the later triumphs of the Chinese potter, such as the blue and white painting and rich enamel colours of the K'ang-hsi and Ch'ien-lung periods, were not yet evolved. The art had developed upon other lines; and although we shall have occasion to notice examples of translucent porcelain among the Ting wares, it is certain that the potters preferred to use opaque bodies, better described as Kaolinic stoneware or semi-porcelain,[1] and even pure earthenware. Such a groundwork was all that was necessary, if it was not actually more suitable, for the rich glazes which formed the keystone of their art. And what glazes they were! Sometimes translucent enough to show the beautiful carving and engraving on the body beneath, sometimes thick as 'massed lard,' smooth to the touch, soft and melting to the eye. The stronger makes of Sung and Yuan kilns are not unknown to us. In a collection of fragments formed by the late Dr. Bushell, to which we shall refer again, there are pieces of bowls and dishes, some with glaze reaching a depth of $\frac{2}{5}$ in., opaque, and of the richest tones of pale purplish blue; others display indescribable blends of grey, blue and crimson, now one tint predominating, now another, and where the paler colour holds the field, a gorgeous splash of purple or blood-red forces its way to the surface and defiantly proclaims its presence. These thick opalescent glazes rarely cover the entire outside of the vessel, but stop short of the base in a billowy line, like waves of lava suddenly arrested. The thinner and more precisely finished Sung porcelains are virtually unknown to us, and it is only by such a work as Hsiang's Album that we can realize that the Chinese descriptions of these are not mere exaggerations of the perfervid antiquary. Indeed, the vases in the Album display a neatness of finish which a Ch'ién-lung potter might have envied, ripe skill in throwing, moulding, engraving, carving in relief and modelling in the round. Some have attachments of delicate chains with free-working rings, glazed and fired, *tours de force* rare at any age. In short, the work bespeaks no recent growth, but rather the touch and finish of mature craftsmanship. And why not? The majestic Han vases of pottery and stoneware with rich leaf-green glazes were made a thousand years before. Among the 'tomb wares'[2] there are modelled figures full of character, small vases, some of elegant form, with grey stoneware body little inferior to some of the Sung wares, others hard, white and probably kaolinic. The glazes of these include white, black or brown, and translucent bluish green—a kind of celadon—but with a decided tinge of blue in the thicker parts suggesting the presence of cobalt. There need be nothing astonishing in the fact that in the later Chou dynasty a blue of surpassing beauty was developed,[3] or that in the Sung dynasty various shades of colour, ranging from blue to aubergine purple, should have been obtained, probably from the cobaltiferous ore of manganese,[4] the mineral from which the later blues and purples are known to have been produced. The black Ting ware, so excessively scarce, according to Hsiang,[5] is no longer inexplicable, while the white Ting glazes and the various tints of celadon green are too well known to need comment.

If we put aside, then, the cramping notion that we are dealing with the first tentative stages of a nascent art, we shall be better able to appreciate what little information Chinese records afford. In addition to the eight kinds of Sung and Yuan wares which Hsiang thought worthy of a place in his Album, a large number of minor factories are mentioned in the Ching-tê-chên-T'ao-lu; and sixteen of these, spread over eight provinces, were making pottery worthy of comparison with the products of the more celebrated kilns. These last have been discussed in some detail by the Chinese writers, whose descriptions have been translated by Julien, Bushell and Hirth, and a fairly clear conception of their wares is now possible. But, doubtless, more attention will be paid to the minor factories, since the opening up of Shansi has brought into the market quite a number of examples of their work. Meanwhile, our attention is first claimed by what are accepted on all hands as the leading Sung wares, the Ju, Kuan, Ko, Lung ch'üan, Tung ch'ing, Ting and Chün.

Ju yao.

The following facts about Ju ware are gathered from the various Chinese sources. Ju yao was

[1] Mr. E. Dillon ('Porcelain,' p. 69) has suggested the name of proto-porcelain for some of these early wares.

[2] See Article I, BURLINGTON MAGAZINE, Vol. xv, p. 18 (April, 1909).

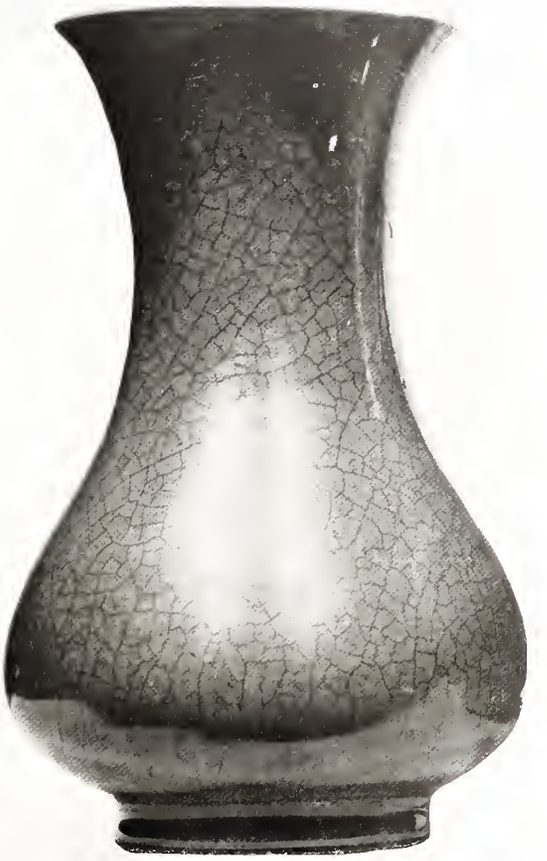
[3] The Ch'ai 'blue of the sky after rain,' made A.D. 951–959.

[4] It has been denied that cobalt was used in the Sung glazes (see E. Dillon, 'Porcelain,' p. 58, and W. Burton, 'Porcelain: a Sketch of its Nature, Art and Manufacture,' p. 56); but the transparent aubergine purple, mentioned by Hsiang and other Chinese writers, of the Chün wares and the purple Ting, can hardly have been obtained by any other medium than manganese; and Dr. Bushell ('Oriental Ceramic Art,' p. 130) quotes from the official annals of the Sung dynasty ('Sung Shih,' bk. 49, f. 12) the statement that as early as the tenth century cobalt blue was brought to China by the Arabs, under the name of *Wu ming yi*. Probably the native mineral was already in use, the impurity of which would account for the great variety and uncertainty of the colour effects.

[5] Hsiang's Album, pl. 35: 'In the course of my own life I have seen a hundred and more pieces of white Ting-chou porcelain, some tens of purple, while of the black variety I have only seen this one solitary example.'



1. YUNG-CHÊNG VASE (1723-35) JU GLAZE. HEIGHT 7 IN. IN THE FRANKS COLLECTION, BRITISH MUSEUM



2. YUNG-CHÊNG VASE. KUAN GLAZE, DEEP LAVENDER. IN THE FRANKS COLLECTION



3. YUNG-CHÊNG VASE. KUAN GLAZE. PALE GREYISH GREEN (FÊN CH'ING). IN THE FRANKS COLLECTION



4. VASE OF KUAN TYPE. PROBABLY SOUTHERN SUNG PERIOD (1127-1279). HEIGHT 5 INS. IN THE FRANKS COLLECTION



5. VASE OF KUAN TYPE: YUNG-CHÉNG PERIOD (1723-35), PALE LAVENDER GLAZE. IN THE FRANKS COLLECTION



6. BOWL OF KO TYPE: YUNG-CHÉNG PERIOD. GREY-WHITE GLAZE. IN THE FRANKS COLLECTION



7. TEA BOWL: PALE BLUISH-GREY GLAZE WITH FAINT LAVENDER TINGE, RIVETTED ON THE SIDES. SOUTHERN SUNG PERIOD (1127-1279), AND PROBABLY KUAN WARE. DIAM. $4\frac{1}{4}$ IN. IN THE BRITISH MUSEUM.



8. BOWL WITH SMOOTH GREENISH-GREY GLAZE WITH FAINT TINGE OF RED. DIAM. 7 IN. SOUTHERN SUNG PERIOD. KUAN OR KO YAO. IN THE VICTORIA AND ALBERT MUSEUM

originally made at Ju chou (the modern Ju-chou-fu), in the province of Honan, where a factory was started by the command of a Sung Emperor to supply a *ch'ing*-coloured ware, which was to replace the temporarily discredited white ware of Ting-chou. This event occurred, no doubt, before the Sung court was driven south in 1127 A.D.[6] The ware itself was of fine grain, with shining paste of copper-red tint.[7] The glaze was bright, smooth and thick, like congealed fat; and its colour approached that of the 'blue of the sky after rain,'[8] a phrase of sufficient elasticity to cover an intense blue of purplish tint, as well as the paler shades tinged with grey or green. One writer[9] states that powdered cornaline was mixed with the glaze, and that its colour resembled that of the Ko[10] vases, though it was deeper in tone; and again that pale ch'ing[11] colour, likened to the tint of egg shells,[12] was specially commended. The surface was either crackled or uncrackled; and the crackle was either of the wide and irregular sort known as 'crabs' claw crackle,'[13] or of the close-meshed kind called 'fish roe' crackle. In one passage[14] a sesame flower is said to have been used as a mark under the Ju vessels, but, if this is so, Hsiang has omitted to mention it in his album. It is also stated[15] that all the factories in the T'ang, Têng and Yao districts, north of the Yellow River, copied the Ju ware, but without equalling it.

Of the scarcity of Ju ware there can be no doubt. One sixteenth century writer actually declared that it was as extinct as the Ch'ai yao; and Hsiang, who wrote about the same time, says, 'Very few productions of the Ju chou kilns have come down to our time, and those that have are mostly platters, cups and the like.' In the reign of Yung chêng (1723-35) the imperial potters received from the palace two specimens of old Ju ware to copy[16]; and we learn from the T'ao lu[17] that at the beginning of the nineteenth century 'the makers of large vases for Imperial use, imitate chiefly the glaze and colour of the porcelain called Ju yao. The most beautiful of this kind are commonly called 'blue of the sky after rain.'

In the Walters Catalogue, plate 77, Dr. Bushell figures a typical example of this modern Ju glaze on a Ch'ien lung vase; and a similar glaze may be seen on the vase shown on Plate I, fig. 1, viz., a pale greyish green with just a tinge of blue. It is, in fact, what one would expect the *tan ch'ing* to be; and, though a trifle paler, it resembles in colour the beaker on plate 19 of Hsiang's Album, which is the most convincing of the three examples of Ju glaze in that work.[18] Of the other two examples figured by Hsiang, one is described as *fên ch'ing*, and coloured pale greyish blue, while the other is a delicious pale blue with a suspicion of turquoise.[19] On the whole, it may be safely concluded that the Ju ware was of pale blue colour varied with a tinge of grey or green.

At present there is no specimen in this country which can be regarded as genuine Ju yao. The vase which has hitherto passed as such is certainly an impostor. I refer to the so-called Kuan-yin vase[20] in the Bushell Collection, which has masqueraded as Ju yao on the strength of the certificate (engraved on the stand only) of the "famous antiquary and scholar," Liu Yen-t'ing. In reality, this vase is a coarse, greyish pottery, with a thin and almost colourless glaze which is transparent enough to show the body beneath it, the whole producing the effect of a dingy stone colour. The ornaments on the neck are moulded and stuck on pie-crust fashion, and have no artistic merit. That this is a specimen of the rarest and most beautiful of the Sung wares is unthinkable. During the last year or two quite a number of these vases have reached this country, not under any such flattering title as Ju yao, but as funeral vases from tombs of varying ages, some, perhaps, long anterior to the Sung period. The make of these vases varies considerably, but the type is always the same; and no doubt they served the same ceremonial purpose for several centuries.

[6] The date given by Captain Brinkley ('China: its History, Art and Literature,' Vol. ix, p. 32), A.D. 1130, is clearly improbable, as the province of Honan was at that time overrun by the Tartar invaders. The same author places Ju chou in the province of Kiang-su. But his work throughout, though in many respects of great value, is marred by haste and inaccuracy.

[7] Clearly a fine stoneware or semi-porcelain. This dark-coloured paste was copied in later imitations by means of an artificial dressing of the exposed parts of the ware.

[8] Yü kuo t'ien ch'ing (*lit.* The rain passing, the sky blue). The colour of the celebrated Ch'ai ware made during the After Chou dynasty (951–959), which immediately preceded the Sung.

[9] The author of the T'ang-shih-ssŭ-k'ao, quoted by Julien, *op. cit.*, p. 65.

[10] See below.

[11] Tan ch'ing.

[12] *Cf.* Hsiang's Album, pl. 74, where a specimen of Kuan ware is described as *luan ch'ing* = egg ch'ing, which Dr. Bushell translated 'the bluish tint of an egg.' The actual colour on the plate is a pale blue of faintly purplish tinge.

[13] 'Crabs' claw' is an accurate description of a common type of crackle in which the lines are long and curved like roughly drawn claws. This large pattern is sometimes combined with a smaller crackle which fills in the spaces. The simile was, no doubt, suggested, as Dr. Bushell once remarked to me, by the familiar Chinese spectacle of a basket full of crabs, presenting on the surface a confused tangle of claws.

[14] See Julien, p. 66.

[15] In the Ch'u-Kêng-lu. See Julien, p. 64.

[16] Bushell, O.C.A., p. 369. The specimens were a cat's food basin and a mask-shaped dish, the latter finely crackled in fish-roe pattern.

[17] Julien, p. 57.

[18] Because, as noted in the first article, it tallies with the description given in 1886 as 'pale bluish green coarsely crackled,' though, to be sure, the crackle is not represented in the 1908 edition; and also because this description must have been taken direct from Hsiang's original illustration, as there is no verbal description of it in the text.

[19] Described as *yü lan ch'ing*, a phrase easily understood by reference to the fuller expression *yü lan t'ien*, which means 'a clear blue sky'; *t'ien* meaning 'heaven.'

[20] Figured in the Victoria and Albert Museum 'Handbook of Chinese Art,' Vol. ii, fig. 7, and again in colour in Plate I of Cosmo Monkhouse's 'Chinese Porcelain.' In the latter the colouring is inexact and highly flattering.

Fig. 13 (Plate IV) is a good example. It is conceivable that some of these vases came from the minor factories in the districts of T'ang, Têng and Yao, where inferior copies of Ju yao were made, and this may account for Liu Yen-t'ing's attribution. But Chinese antiquaries, with their abhorrence of excavation, are certainly not less fallible than their fellows in the West. We have already seen that the Ju ware was compared to the finer types of Ko ware, and the same author[21] speaks of its resemblance to Kuan yao; so that an interesting link is formed between the Ju, Kuan and Ko porcelains, and an indirect relationship is established between all three and the celebrated Ch'ai ware.

KUAN YAO.

The expression Kuan yao, which has been the cause of much confusion, means imperial or Government ware,[22] and can be applied equally well to all kinds of porcelain or pottery made for Government use. The name was originally given by imperial command to the porcelain made at P'ien-ching,[23] the modern K'ai-fêng-fu, in Honan, during the Ta-Kuan[24] and Chêng-ho periods (1107-1117 A.D.) of the Sung dynasty. According to the T'ao-lu the Kuan ware was thin; the glaze ch'ing-coloured with a slight tinge of rose, sometimes dark and sometimes light. Some pieces had 'crab's-claw' crackle, a brown mouth and iron-coloured foot. In the Ta-Kuan period three kinds of glaze were esteemed: (1) yueh-pai (moon white or clair-de-lune), (2) fên-ch'ing (pale blue or green), and (3) ta-lü (deep green); but after the Chêng-ho period the potters only made a ch'ing glaze, pale or dark. Another colour was hui-sê, viz., ash-coloured, or grey. After the passage of the Sung court southwards (in 1127 A.D.), two factories were founded in or near Hang-chou,[25] the new capital, for the imitation of the old Kuan yao. The first of these was situated in the palace grounds, and the second 'below the altar of the suburbs.'

The ware of the former was called Neï-yao, or inner ware, as well as Kuan yao, and it was made of highly refined clay, worked extremely thin, with a glaze of great transparency and brilliance. The ware of the latter factory was similar but inferior. Like the Ju ware the Kuan was evidently a dark-bodied semi-porcelain or stoneware; the base of the vessels, where unglazed, was of an iron colour and the mouth rim was brown where the glaze was thin enough to allow the body colour to show through it. In support of this we learn that the porcelain earth found at the foot of Phœnix Hill,[26] near Hang-chou, was red, a fact which would perhaps also explain the rosy tinge of the glaze alluded to above.[27] On the other hand the typical modern version of the Kuan glaze is a crackled lavender, pale or dark, which also answers to the description of ch'ing-blue tinged with red. Of the other Kuan glazes we can only conjecture that the clair-de-lune was akin to the Chün and Yuan glazes of that description which will be discussed later.[28] The ta-lü I take to be a dark celadon of deep green tone passing into brown,[29] which accurately describes the glaze of a saucer dish recently seen in London.

The ten examples figured in Hsiang's Album have already been discussed;[30] they are chiefly of the fên ch'ing class and are coloured pale blue of grey or purplish tones; one is described as ts'ung ch'ing (onion ch'ing), and, though figured as pale blue, should be, I venture to think, of the ta-lü variety. Another is described as egg ch'ing,[31] another as sky blue, and another as 'Ch'ing ti'en[32] like a clear blue sky.' In the catalogue of the Walters Collection, Plate XII, a bowl, described as Kuan yao, is figured in colour: it has a pale greyish blue crackled glaze, and shows the brown mouth and iron foot. In Cosmo Monkhouse's 'Chinese Porcelain,' Plate I, a small jar is figured with a similar attribution; it has a thick opalescent glaze of pale blue with a faint purplish tinge: the foot rim is reddish brown, but the glaze is too thick at the mouth to permit the body colour to emerge. This piece is in no way distinguishable from the typical Chün and Yuan wares of pale clair-de-lune colour, and closely resembles the well-known vase in the British Museum.[33] Of our own illustrations, fig. 7 of Plate II, is certainly a Sung piece, and, while differing from the Chün type in the smooth and even nature of the glaze, has the characteristic brown mouth and foot of fine red ware of the Hang-chou Kuan yao: fig. 4 of Plate I has

[21] In the T'ang-shih-ssŭ-k'ao referred to above.

[22] Such translations as Mandarin ware, magistrates' vases, etc., are misleading.

[23] Bushell gives the name as P'ien-chou, Hirth as P'ien-liang, but, according to Playfair ('The Cities and Towns of China'), K'ai-fêng-fu was called P'ien-ching during the Sung and P'ien-liang during the Yuan dynasty.

[24] At a later date, when the term Kuan yao became too comprehensive, the name Ta-Kuan yao was adopted to distinguish the original Kuan ware.

[25] Hang-chou was visited in the fourteenth century by Marco Polo, who considered it the finest city in the world. He gives a glowing description of the place under the name of Kinsay.

[26] Fêng-huang shan. Quoted by Hirth (*op. cit.* p. 20) from the 'T'ao-shuo.

[27] This rosy tinge is observable on fig. 4, Plate I, a piece which in other respects answers to the descriptions of Kuan yao.

[28] The modern clair-de-lune porcelain is a beautiful ware with white glaze faintly tinged with blue or green.

[29] Hirth (*op. cit.* p. 19) speaks of a peculiar brownish green as shown to him by Chinese dealers as a Kuan glaze. This colour would be the natural result of an extra dose of the ferruginous earth to which the green celadon glaze owes its colour.

[30] In the first article: *ut sup.*

[31] See note on the Ju ware above.

[32] Ch'ing ts'ui jo yü lan t'ien. The expression ch'ing ts'ui will not bear literal translation. Ts'ui = kingfisher, and as a colour denotes a blue-green. It is applied by Hsiang, with sundry qualifications, to his deep green celadons, but here it obviously is meant to express a blue shade.

[33] Figured in colour by E. Dillon, 'Porcelain,' Plate IV.



9 AND 10. KO YAO OF SOUTHERN SUNG (1127–1279). 9. VASE: GREYISH GLAZE WITH BROWN CRACKLE. 10. STAMP: WITH INTAGLIO DESIGN: GREY GLAZE WITH BROWN CRACKLE. DIAM. 5¾ IN. IN THE FRANKS COLLECTION, BRITISH MUSEUM.



11. BOWL, FLUTED OUTSIDE: GREENISH GRAY GLAZE, CRACKLED AND STAINED WITH BROWN. PROBABLY KO YAO OF THE YUAN DYNASTY (1280-1367). DIAM. 8½ IN. IN THE FRANKS COLLECTION, BRITISH MUSEUM



13. FUNERAL VASE. (?) SUNG PERIOD. HEIGHT 15 IN. IN THE BRITISH MUSEUM



12. EWER WITH GLAZE IMITATING SPOTTED CELADON. HEIGHT 12¼ IN. IN THE FRANKS COLLECTION, BRITISH MUSEUM

ail the characteristics of a crackled Kuan vase of the rosy fên ch'ing type. The other examples are valuable as showing the Yung-chêng potter's version of the ware.

It will be seen that Kuan yao may be connected with the Ju ware when of fên ch'ing colour, with the Chün and Yuan wares in certain shades of yueh pai or clair de lune, and with the Lung ch'üan celadons in the deep green (ta lü) shades, while the ash colour no doubt resembled certain kinds of Ko yao.

Ko yao.

The link which connects the virtually unknown Ju and Kuan wares with the familiar Lung-ch'üan celadon, is undoubtedly the Ko yao. Chinese historians agree in tracing the origin of this ware to the elder of two brothers Chang, natives of Ch'u chou, who worked at Lung-ch'üan hsien during the Southern Sung dynasty (1127-1280 A.D.). The elder Chang, however, moved to Liu-t'ien, a distance of twenty miles from Lung-ch'üan, while his brother continued to work at the latter place. Ko yao (which means the ware of the elder brother) is described as thin and highly refined, and showing at times the peculiar 'brown mouth and iron foot' of the Ju and Kuan porcelains. The glaze displayed a variety of colours—celadon green, fên ch'ing, rice-colour (mi-sê),[34] and stone-colour—of which the most esteemed were rice-colour and fên ch'ing. Another feature of the glaze was its crackle, which was close and of the 'fish roe' variety, consisting of short cracks, picturesquely described as 'the crackle of a hundred dangers.'[35] Certain coarse varieties of the ware were common in the sixteenth century, and are not unobtainable to this day; but Hsiang only figures in his Album one specimen of what we may consider the most prized kind. It is a brush-rest[36] in the form of a range of hills, with pale purplish-blue glaze (described in the text as fên ch'ing), and apparently quite undistinguishable from a similar object in Kuan ware shown on another plate. The green variety no doubt resembled the typical Sung celadon, with this difference, that the Ko ware was of thinner make and crackled. The rice-colour I take to have been the ancestor of the many greyish white crackled porcelains which, though not unknown in European collections, are more familiar to us in the numerous copies made at Ch'ing-tê-chên in the eighteenth century.[37] It is recorded that the manufacture of Ko yao was revived towards the end of the Yuan dynasty, and that clay from Hang-chou was used; but that the imitations failed either in point of crackle or in timbre, the body being coarse and dry. The bowl illustrated on Plate III, fig. 11, appears to belong to this class. It should be noted, too, that grey and stone-coloured crackles were also made at the factory of Ch'i-chou, which will be discussed later. Ko yao was among the Sung wares imitated at the Imperial factories during the reign of Yung-chêng (1723-35), two original specimens having been sent to the works for that purpose.[38] The Po-wu-yao-lan mentions accidental fire effects in the glazes of Kuan and Ko wares, viz., blotches resembling butterflies, birds, fishes, and even unicorns, in light brown or red brown, floating in the glaze. Small blotches of red brown are by no means uncommon in celadon glazes; but patches important enough to be likened to fanciful bird or animal forms are extremely rare. Such pieces with golden brown marks in the celadon glaze are greatly prized in Japan, where they are known as Tobi-seiji.[39] There is a curious ewer in the British Museum (Plate IV. fig. 12), with soft, velvety, bluish green glaze, with floating patches of lustrous, golden brown, which do not, however, resemble anything in particular. It is evidently a copy of an old celadon, but the ware is comparatively soft and of near-Eastern character.

[34] Mi sê = the colour of husked rice. Dr. Bushell adopts the rendering 'rice-colour' throughout his 'Oriental Ceramic Art'; but in his later works he translates the words as 'millet colour,' denoting a yellow glaze. This is quite an exceptional meaning of the word *mi*, which is only used of millet, according to the dictionaries, when accompanied by certain qualifications.

[35] Pai-chi-sui.

[36] Plate II of the Album. The crackle, however, contrary to traditional description, is wide-meshed.

[37] The modern makers of crackled ware describe their productions as Ko yao without any knowledge of an original Sung porcelain of that name. In fact, the term has come to be a synonym for crackled ware.

[38] Bushell, O.C.A., p. 369: 'Ko yao, with iron (-coloured) paste. These are of two kinds—(1) rice-coloured, (2) pale blue or green (celadon)—both copied from the colours of the glazes of ancient pieces sent from the imperial palace.' Quoted from the interesting list of wares made at the imperial factories about 1730 A.D.

[39] See Brinkley, *op. cit.* Vol. ix, p. 50.

NOTES ON ITALIAN MEDALS—VII

BY G. F. HILL

OF the five medals which form the subject of these notes, three are already known, but merely from printed descriptions. They are of an artistic merit which, combined with the additional information now available respecting them, may excuse their reproduction in this magazine. The other two—the medal by Enzola and that which I venture with some confidence to ascribe to Giulio della Torre—are now, I believe, made known for the first time.[1]

1. Costanzo Sforza, by Enzola, 1473.

Costanzo Sforza, in full armour, wearing helmet surmounted by the Sforza crest,[2] on horseback, galloping to r., with drawn sword in his right hand; in the background the Castello of Pesaro, with ships in the harbour behind it; in the distance hills; on the trappings of the horse an eagle (?) above a mount between $\overline{CO}$ $\overline{SF}$; on the ground, below, IO·FR·P—; on a scroll surrounding the field CONSTANTIVSSFORTIA · PRINCEPS · ALEXANDRISFORTIAEFILIVSPISAVRI · VIRTUTE · MCCCCLXXIII; the whole surrounded by a wreath.

Rev. None.

Bronze, 60 mm. Pierced. Collection of Mr. Max Rosenheim. Plate No. 1.

This is only a surmoulage, but it is of considerable interest as representing an otherwise unknown original by Gianfrancesco Parmense, called Enzola. The date on this specimen is not quite clear, but seems to be as here given; it may, however, possibly be MCCCCLXXIIII. The inscription is elliptical, the words DOMINVS FACTVS, or something to the same effect, being understood. The style of the medal, which is thoroughly characteristic of Enzola, calls for no special remark.

2. Girolamo Callagrani.

Bust of Callagrani r. in close-fitting cap; around, HIERONYMVS · CALAGRANVS · INNOCEN · VIII · CVBICVLA R · SECRET ·

Rev. Female figure standing to l., holding upraised in r. an astronomical globe, at which she gazes, and placing her hand on the head of a dog seated beside her; in the field, two suns; on the ground, six wheat plants growing; around, SPES · MIHI · SOLA · FIDES ·

Bronze 57 mm. Wedge-shaped stops. Armand II 64.14. Munich Cabinet. Plate No. 2.

This medal (of which I owe a cast to the kindness of Dr. Habich) must have been made before 1490, when Girolamo Callagrani (who is mentioned from 1484 to 1490 as secretus cubicularius and subdiaconus apostolicus) became Bishop of Mondovi and probably left Rome.[3] It is one of a group of medals by a Roman artist, including the medals of Bernardo Gambara, who was cubicularius secretus of Innocent VIII,[4] of Diomede Caraffa,[5] of Francisco Vidal of Noya,[6] and perhaps also of Guglielmo Batonatti.[7] The medal of the young Candida belonging to M. Dreyfus may possibly also be placed in the same category, although it is finer than any of the others. Next to it in quality, perhaps, comes the present medal. The suggestion formerly made by me,[8] that it may be by Cristoforo di Geremia, must be withdrawn on chronological grounds.

The allegory of the reverse is somewhat complicated, for the female figure plays a double part, representing both Faith and Hope. A contemporary Florentine medallist, of the school of Niccolò Fiorentino, goes still further, for he makes a single figure represent Faith (by a chalice), Hope (by a ray of light from the sun falling upon her) and Charity (by an infant at her side). Here we may suppose that the two suns (but why two ?) and the upward glance are for Hope. The celestial sphere, as an emblem of heaven, represents the object of both Faith and Hope. Its association with Fides is strikingly shown in a North Italian plaquette in the Dreyfus collection:[9] three lions are mauling a naked man; above is the celestial sphere; around, the words ET SI CORPVS NON FIDES MACVLABITVR. The hound on our medal would serve for Fides in the sense of loyalty, which, however, is hardly wanted here. Of the wheat plants I can offer no explanation.

All this group of medals is of interest as showing the strong influence of the Florentine school on the Roman medallist, whoever he was. It is usually clear in the handling of the portrait; and in this medal of Callagrani it is obvious also in the treatment of the figure and its drapery on the reverse.

3. Niccolò Giustiniani. 1520.

Bust l. in gown over undergarment; beard and moustache, short curly hair; inscr., · NI · IV · PA · AN · · XXXVIII · M · D · XX ·

Rev. Nude female figure (Fortune), her long forelock blown forward by the wind, with scarf held in l. and passing behind her back and in

[1] Mr. Rosenheim first called my attention to the medals of Sforza, Giustiniani (whom he identified) and Charles V. I have to thank him for his customary help, and also Mr. Oppenheimer for permission to publish the medal of Giustiniani.

[2] Not to be confused with the Sforza-Visconti biscione, but: a bust of an old man, wearing a chain, and decorated along the back with a crest, holding in his hand a ring. Cp. the larger medal by Enzola in Friedlander's 'Schaumünzen,' Pl. XXI, No. 8.

[3] Burlington Magazine, Aug. 1908, Vol. xiii, p. 279.

[4] Armand II 64.14; see Burchard's Diary, *passim*.

[5] Burlington Magazine, Aug. 1908, Vol. xiii, p. 280.

[6] *Ibid.*

[7] Burlington Magazine, Dec. 1907, Vol. xii, p. 149.

[8] Burlington Magazine, Aug. 1908, Vol. xiii, p. 297.

[9] Vitry and others, 'La Collection de M. Gustave Dreyfus,' p. 95, No. 10.







2. 1. 2.







4. 5. 4.



5.





3. 3.

front of her r. arm ; she is drifting over the sea on a broken wheel.

Bronze, 71 mm. Pierced. Collection of Mr. Henry Oppenheimer. Plate No. 4. Arm. III, 207 D.

The obviously Venetian character of this fine medal, combined with the inscription, at once suggests that the person represented is one of the patrician family Giustiniani, with the baptismal name of Niccolò. The only person of that name of whom there seems to be a record during the early sixteenth century is the son of Marco. He however died on December 12th, 1519, at Venice, as the following extract from Sanudo's Diaries[10] shows : 'Died to-day, at 22 o'clock, sier Niccolò Justinian son of sier Marco son of sier Bernardo, knight and procurator ; formerly bailo at Constantinople where he lived as merchant and bailo twenty years ; and arriving in this country he fell sick, and never left his house again. He was also in debt, and prostrated by a melancholy humour ; so that he died ; he was buried.'

The medal, which clearly represents a man in very bad health, is, as we see, dated 1520. The inconsistency in dates may be due to the predating of the medal. Soon after Niccolò arrived in Venice, we may suppose that the medal was begun, with the intention of distributing it to his friends on a certain date in the next year (New Year's Day, or Niccolò's birthday, let us say). Untimely death carried him off, and the medal had to be issued as a memorial. Or the medal may have been begun after his death, and the date of its completion inscribed, without consideration of the discrepancy with the actual date of his death. There seems to be no question of a difference in the Calendar.

According to Litta's table, the fortunes of the family were indeed unhappy, so that the type of the reverse must have been very significant to Niccolò's friends. Niccolò was the second son of Marco ; of his younger brothers, Pietro died in 1518 in exile in Rome, Luigi died in 1511, and Giovanni died as bailo at Constantinople in 1519 : three brothers thus died within a year of each other. The eldest son, Leonardo, had died in 1479 at Alexandria, in Egypt. These misfortunes are, it may be supposed, alluded to by the broken wheel on which the goddess stands ; although, since the wheel itself is the expression of her inconstancy, a slight but natural confusion of thought is involved in the attempt to express misfortune by breaking it. I have failed to find any other instance of this broken wheel.

The medallist must, for the present, remain unidentified ; all that we can say is that he is an early representative of the school of which Giulio della Torre and Pomedello are the best known members. His work is, however, less fresh and more academic than that of the Veronese amateur. Among Pomedello's medals, one of those representing Isabella Sessa-Michiel has a reverse which recalls that of our medal : an exquisite standing nude figure of Fortune, *fronte capillata ;* she holds three nails and a bridle, her right foot rests on a shell, and a helmet lies at her feet.

[10] Vol. 28, col. 115. Litta is wrong in saying ('Giustiniani' Tav. X) that he died at Constantinople.

4. Angelo Marino Regolo. By Giulio della Torre.

Bust of Regolo r., in gown ; long hair, short beard and moustache ; inscr., ANG · MARINVS · REGVLVS · ART · E LAEG · DOCT

Rev. Regolo, in antique dress, leaning on a cippus, in musing attitude ; before him, a bear's cub seated on the ground, looking up at him ; inscr., · INTELLIGENTIA DIRIGENTE ·

British Museum. Bronze, 63·5 mm. Plate No. 3.

This apparently unpublished medal clearly belongs to the first third of the sixteenth century, and comparison with the signed work of the Veronese amateur, Giulio della Torre, leaves little doubt as to its authorship. The obverse should be compared especially with the portrait of Caroto, and the treatment of the figures on the reverse with the design on della Torre's medal of himself, where he is represented in the guidance of his guardian angel.[11] The chief fault in della Torre's otherwise attractive and thoughtful work is the slovenliness of his lettering, which reaches an extraordinary pitch in the medal before us. The E in E LAEG is meant for a monogram of ET.

I have not succeeded in identifying the person represented ; that he was a doctor of arts and laws the inscription tells us. Since the artist himself taught law at Padua, it is probably there that we must look for a record of Angelo Marino Regolo or Regoli. The quaint design on the reverse is delightfully fresh, in spite of its academic inspiration. The little bear can only be the personification of the unlicked pupils of the master. Was one of them an Orsini ?

The medal has a hole for suspension, but is otherwise a fresh casting, almost untouched by the graver.

5. Charles V. By Leone Leoni.

Bust of Charles V to r., wearing low flat cap, and loose cloak with deep collar ; around, IMP · CAES · CAROLO · V · CHRIST · REIP · INSTAVRAT · AUG · On the truncation of the bust, LEO · F ·

Rev. Salus, holding a long staff (spear or sceptre) sacrificing with patera at an altar (decorated with masks of Ammon) on which a serpent is upreared ; the altar is flanked by two columns (the pillars of Hercules) ; behind it, a building with figures seen in an archway. In the exergue, oak-leaves and acorns. Around, SALVS PVBLICA.

[11] Both are reproduced by Friedlander, 'Schaumünzen,' Pl, XX, 14, and XIX, 1.

Bronze, 52 mm. Collection of Mr. Max Rosenheim. Plate No. 5. Cp. Arm. II, 181.6.

Armand in his description of this medal as by an anonymous master has either nodded—which he rarely does—or used a very poor example; for on this specimen, as well as on an indifferent lead cast in the British Museum, the signature of the artist is plain and large.[12] Little comment is called for; the medal is an admirable example of Leone's style. His signature is usually simply LEO; and the only other medal on which he signs as on the present piece is one of Philip, the son of Charles, which was made at Brussels in 1549,[13] and which represents on its reverse the Choice of Hercules. This, however, is not sufficient to allow us to assign our piece to the same date.

[12] Neither Plon ('Leone Leoni et Pompeo Leoni') nor Kenner (in 'Jahrb. der Kunstsamml. des allerh. Kaiserhauses' XIII) notices it among the works of the artist.

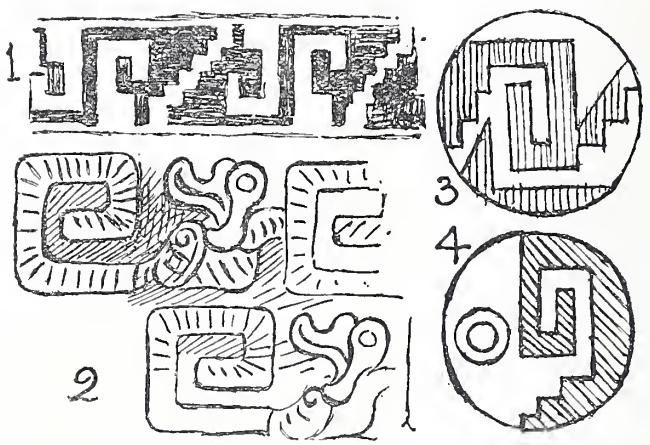
[13] Arm. I, 164 11; III, 68 *n*. Plon xxx, 9 and 10.

NOTES ON ORIENTAL CARPET PATTERNS—VI
MEANDER AND KEY PATTERNS
BY CHRISTIANA J. HERRINGHAM

THE key pattern proper, which is, I suppose, continuous spiral bands become square, is scarcely met with to the west of the Caspian or in Persia proper. It occurs on Yarkand carpets where Chinese influence is very dominant, and on others from central parts of Asia but not, as far as I know, on the Tekke carpets which usually pass as Bokhara productions. The Greek key patterns have no addition to what I have called squared spirals except that sometimes this is in sections with a conventional flower at intervals—Chinese patterns are drawn with a more attenuated line and with more convolutions. Japanese types are still more erratic, especially in diagonal varieties. Classic key patterns were adopted by Romanesque builders and are common in France and to be found in England, but this class of geometrical ornament seems to have been too severe for the Saracen artist in its simpler quadrangular forms. I have heard on very good authority that General Pitt Rivers had collected before he died an immense number of meander and key patterns of different periods and countries. If these were accessible, the modifications of the motive might be traced.

In rugs from the Shirvan district, just west of the Caspian, there occurs a peculiar variety of the pattern, called by some authorities the Chinese cloud band. In the January number of this magazine some rugs were figured having this kind of border (in the second plate), and I mentioned that Lessing found it on two pictures of about the date 1500.

This rather seems to me to belong to the Turanian or Mongolian culture, of which there is so much evidence on the trade routes near the Caspian. Compare it as given in fig. 1 with fig. 2, an archaic Chinese bronze pattern. Theories of pattern development which evolve the continuous spiral or meander from the lotus should similarly trace the Shirvan border to the S form, and that again to dragons or snakes.



The meshes of matting or other coarse weaving may also claim to have a say in the staircase-like meander. It is remarkable that the only patterns of the design which are closely similar are to be found, or, rather, were to be found, in Mexico. (See late examples from feather work. Figs. 3 and 4, totems or 'heraldic' devices.) But the great mosaic panels (see Peñafiel's 'Mexico') on the four faces of a strange platform-like temple at Mitla are perhaps the most extraordinary examples of such ornament known anywhere in the world. The mosaics have perished, but were carefully drawn while they still existed (see figs. 5–15). It is considered to be a very ancient building, and it is, I believe, conjectured that the pattern may be symbolical of water or waves. The effect must have been very strange, of panels thirteen feet in length of these enormous geometrical patterns on the long façades of the parallelogram of the temple.

That an archaic Chinese bronze pattern has in some way to do with both Mexico and Shirvan does not seem impossible. *Pace* American nationa or Continental pride, opinion, following the

NO. I





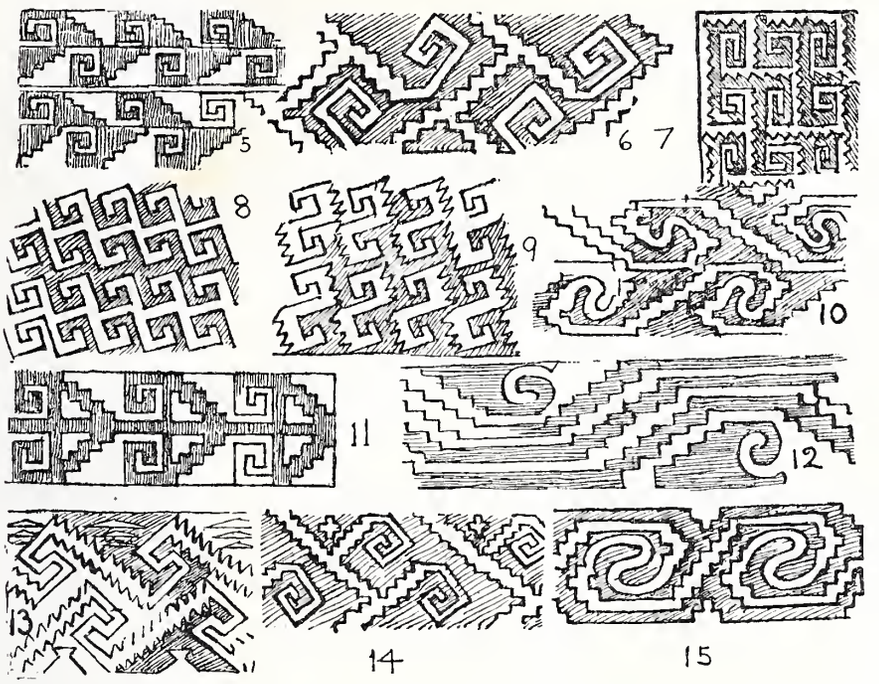
NOS. 2 3 4 5 6 7

NOTES ON ORIENTAL CARPET PATTERNS
PLATE I



GHIORDES CARPET. BY PERMISSION
OF MESSRS. CARDINAL AND HARFORD

judgment of the eye, must favour the view that art motives travelled eastwards from Asia and not westwards from America ; a connexion between those on either side of the water seems fairly self-evident. It is easier to believe that America borrowed the stylistic geometrical dragon which decorates the the lower story or plinth of the temple at Xachicalco, dedicated to Quetzalcoatl, the God of the winds, than that Japan and China brought their much more life-like dragon of the rain cloud from the far side of the Pacific.



One could very well imagine these Mitla scrolls and meanders to be an attempt to represent all sorts and conditions of wave movement in the great ocean. It has been suggested to me that in Japan, the land of mists, straight lines represent the sky and curling and waving lines mean water, while in China, the land of rivers, it is the other way. There straight lines are water and curling lines are clouds.

To return, however, to the resemblances of the pattern under discussion in the two hemispheres (there are, of course, many other classes of resemblance) it may be pointed out that there is a rather odd likeness between fig. 8 and the Hittite swastika, of which there was a notice by Dr. Sarre in last December's BURLINGTON.

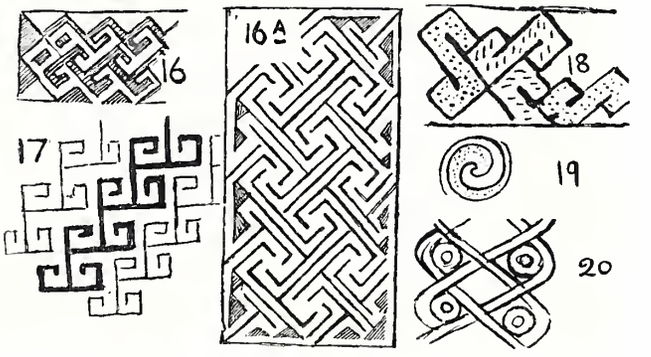
Compare also fig. 7 from Mitla with figs. 16 and 16a from the Irish book of Mac Regol and with fig. 17 from Meigle, Perth, given in 'Celtic Art' by Romilly Allen. The Mitla patterns, figs. 1 and 13, show the same kind of playful treatment of geometrical form as fig. 18, which is a panel introduced into the wide band of decoration round the Sarnath stupa at Benares, just as the Romanesque builders often patched their patterns together without much rhyme or reason; the under side of the vaulting of the Verona Cathedral porch is a sample of pattern scraps. The Sarnath stupa is approximately of the ninth century A.D.

In figs. 10, 12, 15, we seem to find a reminiscence of the interlocked spiral equally found in Chinese, Irish and Mycenæan art (see the little fig. 19 from the book of Mac Regol).

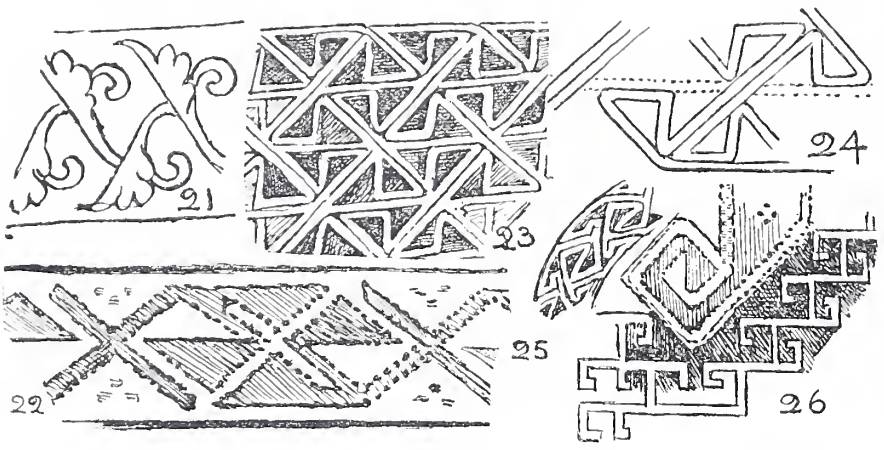
Another Shirvan carpet border, No. 4 on Plate I, is still more curiously like the Mexican mosaic patterns than the border (fig. 1) mentioned above.

It may, of course, be argued that the similarity is accidental. No. 3 on Plate I may be derived from such a pattern as fig. 20, archaic classic in Asia Minor, and Plate I, No. 5, may be devolution from leafage, such as a best period Persian carpet border (fig. 21). On the other hand, this may be Persian foliation or acanthus, added as decoration to a scroll pattern, as Arabic characters were similarly adorned. Plate I, No. 2, may be taken from late classic mosaic, of which there is an example on the staircase of the British Museum, among the Carthage remains.

The same Caspian district furnishes another geometrical pattern related to the key motive, though its origin might, perhaps, be sought in wicker-work rather than in weaving. Fig. 22 is a drawing of No. 7 on Plate I. Plate I, No. 6, is another form. I took fig. 23 from the Rushworth book or the book of Mac Regol in the Bodleian, an Irish MS. of the ninth century. Fig. 24 shows the construction of the pattern. It is a diaper filling which must have been the darling of the patient scribe. He uses it frequently. It took much time



and much magnifying to follow the delicate pen-lines, each square of four triangles occupying less than a quarter of a square inch. It is tinted pale yellow or pink between the strapping. Fig. 25 is



similar. It is a segment of the framing of a medallion from the 'Book of Kells' (probably eighth century). I have said already in a former article that Irish art shows a remarkable similarity with Mediterranean art; more so than the Danish or Norse. The kinship of Mediterranean and Asia Minor art has also been demonstrated.

The pattern of the carpet, Plate I, No. 1, is not so much an example of any definitely stylistic square or spiral meander patterns, as it is an example of a phase in human intelligence which relapses to these simple expressions of form 'faute de mieux' and not as a foil to more realistic representations of living forms as the Greeks and Chinese felt them to be. It is an old rug[1], perhaps very old, closely resembling the carpet in Holbein's *Ambassadors*—even as to the carefully painted texture. The pattern is not identical, but it is similar. It is covered all over the background to the lighter pattern with meander (or scroll) and key patterns of bluish-black on a red ground, which are shown more clearly in fig. 26.

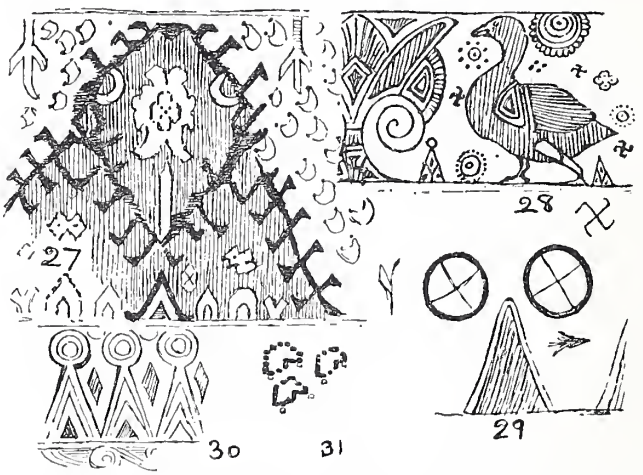
Plate II represents an unusual type of Ghiordes carpet, which I photographed some time ago at Messrs. Cardinal and Harford's. It has a white ground and the design is principally dark blue, red, green and pink. It has the pretty pink and green floral borders which are only found in this district, a survival of the late Roman or Sassanian period, as has been suggested in previous articles, but it has also some marked sun-symbolism in the eight petalled solar flowers, on a kind of pillar, supported on each side by a swastika, having the arms pointed in opposite directions.

[1] Lent me by Messrs. Liberty and Co.

Fig. 27 is drawn from a similar but older carpet in my possession, which is too worn to photograph well. The solar flower, however, is not so well understood. There are crescents on each side (see BURLINGTON MAGAZINE, Vol. XIV, p. 292) instead of swastikas. If this sketch is compared with the photograph, it will be seen that the angular hook-like edgings (which have probably come through a stage of being round hooks; see first plate) of the older carpet are far more free and suggestive of foliation or leafage than in the photograph, where this freedom is replaced by a stiff convention, and all suggestion of foliation has departed. This shows how free designs become stylistic, and how spiral and hook patterns may take their rise.

In both these carpets the pillar of the solar flower probably stands on Mount Meru, the axis mountain of the world.

Fig. 28 is from an archaic Greek vase ('Grammar of the Lotus'), and has this sun-on-the-mountain symbol. There are many vases which prove the great antiquity of strewing the field with sun



symbols, as is still the case with tribal and village carpets, though the meaning may be forgotten. Fig. 29 is from an Athenian vase of the geometrical period, and fig. 30 is the frieze round the tomb of Theodoric at Ravenna, which belongs undoubtedly to the same art evolution. The crescent-like spot (fig. 31) which covers the ground is, I believe, an ultimate expression of the cashmere shawl pattern, the crown jewel device. The triple sprig is a Hittite symbol adopted, I believe, by the Turks, meaning youth and life and growth.



FIGURE OF A PROPHET (?). ONE SIDE OF A PANEL BY CONRAD WITZ ? IN THE COLLECTION OF SIR FREDERICK COOK



MARY MAGDALENE. PART OF A NOLI ME TANGERE. THE OTHER SIDE OF A PANEL BY CONRAD WITZ ? IN THE COLLECTION OF SIR FREDERICK COOK

NOTES ON VARIOUS WORKS OF ART

A NEWLY-DISCOVERED PICTURE BY CONRAD WITZ[1]

THE personality of no artist of the first half of the fifteenth century is so well known to us in Germany as that of Conrad Witz. Daniel Burckhardt's researches laid the foundation of this knowledge, and it was increased by the publication by Stiassny of the panel from the Bâle altar in the possession of Graf Wilczek at Castle Kreuzenstein, in Lower Austria, and by the *Crucifixion* lately bought in England for the Berlin Museum, which Mr. Claude Phillips first recognized as a work of Conrad Witz. Recent attempts, however, to ascribe to Conrad Witz this or that drawing, and the engravings of the Master of Playing Cards, are errors which merely blurred the clear, artistic personality of the great master from Rottweil.

During my visit in the summer of 1907 to the Cook collection at Richmond, I noticed a painting which was described in the catalogue as 'old Spanish under the influence of Hubert van Eyck.' In front of a grey wall, on which falls the shadow of the figure, a beardless man is standing on an octagonal pedestal, his right hand gently raised, as if the gesture was meant to accompany a speech. A loose emerald-green robe with a similar hood drapes the figure, only above the forehead and on the bent left leg is visible a violet-coloured lining or undergarment. The feet are encased in black shoes. The yellowish flesh tints are warmed by red tones; the shadows are indicated in blackish grey, which seems perfectly suitable to the sharp lighting coming from one side.

Undoubtedly this figure, with its pronounced turn to the right, corresponded to a second figure, towards whom our friend was turned in the attitude of teaching. The two panels were intended to be seen together; and that should be kept in mind when criticizing the colour. The few glowing colour tones, amongst which the splendid emerald green is dominant, give a highly peculiar but somewhat thin harmony, and one might well imagine that the completion of the colour scheme, too, was to be found in the other panel. And both panels, intended to form one representation, were subordinate to the building up of an entire altarpiece, the full completion of which was necessary to the understanding of the formal and the pictorial character of this single panel.

I cannot with certainty give the figure a name. One might at first think of a prophet. It would in any case, be remarkable that the artist had used no scroll to show that a prophet was intended, and had relied only on his gesture. *Portrait of an Ecclesiastic* was the description of the panel in the catalogue of the Winter Exhibition at the Burlington Fine Arts Club, 1907–1908. Yet I do not believe either that we have here an actual portrait (as in that case it could only have been that of the donor of the altar-piece, who must have been represented in a devout attitude) or that the costume justifies the ascription of ecclesiastical rank to the man represented. Of course one may well admit that the artist gave someone's features, even the character of a portrait, to this prophet-like figure.

On the back of the panel is a kneeling female form, with her hands crossed upon her breast. Her abundant brown hair falls over her shoulders and a wide brick red robe with a white lining clothes the figure. There can be no doubt as to her identity: it is Mary Magdalene meeting our Lord in the garden on the morning after the Resurrection, and kneeling before Him in faith and humility. It is, then, the half of a representation of the 'Noli me tangere' which we have before us. While the figure is in fairly good preservation, the landscape, with its hills, groups of trees and buildings, as also the background covered with a black-red brocade pattern, point to various re-paintings, which have in part destroyed the original character.

The differences between the two sides of the panel strike the eye so strongly that one is inclined to question whether both figures are by the same artist. I should, however, like to accept this. If we observe the types, the drawing of the eyes, of the mouths, of the hands, the way the drapery falls, there appears a decided resemblance. Thanks to cleaning and varnishing, the colours in the picture of the man appear much deeper and more glowing than in that of the Magdalene, where, however, the actual body of the colour in the red cloak is better preserved.

At first sight of the picture I recognized the hand of the Swabian master, Conrad Witz, of Rottweil. Closer inspection confirmed that opinion. Similar massive figures, the same features, the same attitudes are found in the figures of the Bâle altar. Compare our prophet with the St. Bartholomew (wrongly called 'priest of the Old Testament'), the Magdalene with thefigure of the Synagogue or the Queen of Sheba at Kreuzenstein. The catalogue of the Winter Exhibition, 1907-8 (above mentioned) describes the Magdalene as 'probably painted by Conrad Witz,' while the front side 'appears to be of later date.' I cannot agree with this conclusion, but believe rather that both sides are by Conrad Witz. There can be no doubt to which period of Conrad Witz's development we have to assign the panel from the Cook collection. We found the closest relation to the parts of the Bâle altar, hence to the earliest work of Witz known to us. The panel appears to be the only fragment so far discovered of a lost altar made perhaps a few years later than the Bâle altar. The measurements are 1 m. 8 mm. in height, by 677 mm. in breadth.[2]

[1] Translated by L. I. Armstrong, L.L.A.

[2] 3 ft. 3⅝ in. × 2 ft. 2⅝ in. The average size of the Bâle panel is 920 mm. × 740 mm. I owe the information of the measurements of the Richmond panel, as well as that of the notice in the catalogue of the Winter Exhibition, to the kindness of Mr. Campbell Dodgson.

It is possible that further panels of the same altar-piece will be found. Perhaps we shall then learn the true name of the male figure, the so-called prophet.

WILHELM SUIDA.

THE NEWLY-DISCOVERED 'LEONARDO'

A MILD sensation has been caused by the alleged discovery of a real Leonardo. This 'find' is in one way unlike that of other so-called discoveries, for anyone at all familiar with Leonardo and his work at once recognizes, even from the photograph, an old friend in disguise. The more responsible among the Italian critics have already discounted the sensation raised by the daily journalists, and Count Malaguzzi Valeri has openly denounced the 'Leonardo' as 'the work of a late painter who has taken the drawing at Chantilly, or some other similar Leonardesque painting, now lost, as his model.'[1] With this conclusion I entirely agree, with the sole reservation that the words 'now lost' may be wrong.

But first let us see what examples of this somewhat unpleasing subject exist, and when we find that no less than seven more or less similar are actually known, the discovery of an eighth becomes rather less startling.

First we have the drawing at Chantilly, a large cartoon in black chalk heightened with white.[2] Critics are fairly agreed that this, if not Leonardo's own work, is at any rate produced by someone of his immediate circle. The mystery of the Mona Lisa is here replaced by a boldness which repels; certain small peculiarities of modelling suggest the hand of Ambrogio de Predis. But we are not here concerned with the minutiae of diagnosis, so we pass on to the painting in the Hermitage at St. Petersburg, which is more distressingly vulgar in expression, although relieved by a romantic landscape background. This, indeed, so closely resembles the landscape behind the Mona Lisa, that the pupil or copyist, whoever he may have been, has been obviously as much interested in that part of the work as in the figure. If we may venture a guess, it may be the work of Cesare da Sesto.

Next follow two paintings, one in private hands at Bologna, the other belonging to Conte Joseph Primoli at Rome. The former seems to be a hard and mechanical copy, and the latter is described by MM. Lafenestre and Richtenberger[3] as 'une réplique avec quelques variantes dans la 'coiffure du tableau que possède le musée de 'l'Ermitage à Saint Pétersbourg.' Probably this, too, is a school-copy. And so the list goes on to two others, said by Conte Malaguzzi Valeri in his article to be decidedly inferior, and a seventh, cited by Müntz, belonging to M. Chabrières-Arles in Paris.[4]

And now the eighth is suddenly proclaimed *urbi et orbi* as a great discovery!—and its pedigree traced back to 1664—as if that proved its paternity to be Leonardo's, who lived 150 years previous to that again. And when it is claimed to be the original work by Leonardo, and the father of all these copies, it is high time to protest against the canonization of such a weak and flabby claimant. One would have thought[5] the tasteless and clumsy arrangement of flowers, and the mechanical and lifeless drawing of the hands alone betrayed a seventeenth-century (probably Flemish) imitation. The odd variation in the left hand, whereby the fingers are made to stick straight out, shows that the painter wanted to introduce as much detail as possible, even to finger-nails, which are here drawn and painted with peculiar care. This trick is essentially Flemish.

We may conclude that this eighth version has probably less reason than any of the others to be considered the original, and further discussion of its claims is unnecessary.

But I hope it may be of more interest and value to introduce two other versions, both in England, one of which is almost entirely unknown to students, and the other—a cartoon—exhibited some years ago and since forgotten.

The latter, which is in the magnificent collection at Althorp, belongs to Earl Spencer, and figured in the Milanese Exhibition at the Burlington Fine Arts Club in 1898. It was there generally held to be a Leonardesque production, also, like the Chantilly cartoon, emanating from the master's following, but certainly not from his own hand. Unlike the Chantilly cartoon, there is a distant landscape seen through an opening framed in by columns, an idea probably taken from the Mona Lisa picture. The latter, as we know, very early passed into the possession of the French king, so that the Spencer cartoon may possibly be an early French copy, an idea curiously confirmed by the presence of an inscription on the cartoon with the words 'La belle Gabrielle.' This is obviously intended for the famous mistress of Henri Quatre, and shows incidentally how early these false names came to be put on portraits. But whatever be the precise origin of the Spencer cartoon, it is also nothing more than a good old copy.

Finally we have a tenth example in the painting belonging to Sir Kenneth Muir-Mackenzie, in London, who kindly allows it to be reproduced

[1] 'Rassegna d'Arte,' March, 1909.

[2] Both this and the two following versions are illustrated in the 'Rassegna d'Arte.'

[3] 'La Peinture en Europe,' Rome, p. 289.

[4] 'Leonardo,' Müntz, Vol. ii, 246. The other example mentioned by this writer as having been in the Fesch sale is the one now belonging to Conte Joseph Primoli in Rome.

[5] As already pointed out in THE BURLINGTON MAGAZINE for April (p. 51).



THE NEWLY DISCOVERED PICTURE IN THE SETTALA COLLECTION



WAX BUST, IN THE COLLECTION OF MR. MURRAY MARKS



THE ALTHORP CARTOON. IN THE COLLECTION OF EARL SPENCER, K.G.



FEMALE FIGURE, BY ANDREA SALAINO? IN THE COLLECTION OF SIR KENNETH MUIR-MACKENZIE



WAX BUST. IN THE COLLECTION OF MR. MURRAY MARKS



WAX BUST. IN THE COLLECTION OF MR. MURRAY MARKS

here for the first time.[6] It was bought by the late Mr. Graham from Signor Bertolini, in Milan, in 1876, who had it from the Duke of Litta's gallery, and it has descended to the present owner by inheritance. I hope I shall not be thought chauvinistic if I claim this English version to be the best of them all.

The feature which at once strikes one as distinct and original is the charming arrangement of the leafy background, forming a kind of bower in which the lady is ensconced. This is very different from the wedding-cake flowers in the new version, and indeed is beautifully painted. This is quite in keeping with what we know of Leonardo's loving studies of botany and his wondrous skill in reproducing plant life. The variation in pose—the bust is the only one (so far as I know) seen in almost full view—also suggests his co-operation rather than an original variation by some pupil. Yet his drawing can hardly be seen all through, for the weak construction of the hand and arm certainly betrays an inferior draughtsman. And here Vasari comes to our aid. For he tells us that Leonardo re-touched some of the work of his pupil Salaino, and this to my mind is one of the examples of such co-operation. The name the picture still bears is Salaino's, for it was under this designation that the work was bought in Milan in 1876, so that all tends to confirm the view that here we get nearer to Leonardo than in any other existing version. It is possible of course that a yet earlier version entirely by Leonardo once existed, but failing this I claim the London picture to be the one best entitled to consideration as the original from which the others were taken.

HERBERT COOK.

[NOTE.—Since the above notes were written we have been permitted by the courtesy of Mr. Murray Marks to give a reproduction of the remarkable wax bust in his possession, which presents a striking analogy to the group of paintings under consideration. The bust is considerably larger than the much discussed head at Lille, being slightly more than life size, and nothing is known of its history before it came into the possession of the late Mr. Edwin Long, R.A. It has at one time been coloured; traces of auburn red still remain on the hair, and of still brighter colours on the flowers of the garland; the flesh and the eyes have also been tinted, while the blue of the outer draperies and the white of the linen beneath show clearly enough. The Leonardesque type of the piece, as well as its unique character, will be clear at a glance, even if we cannot go so far as to identify it finally with those heads of smiling women of which Vasari speaks. The type of the head and chaplet of flowers in the hair seem to point to a somewhat later date than that of Leonardo's life in Florence. Though the nearly full face view exhibits most clearly the resemblance to the pictures of the Settàla type, no complete idea of the piece can be obtained except by seeing it in profile: and we therefore publish the three views which the owner kindly placed at our disposal.—ED.]

[6] Although exhibited at the Royal Academy in 1879, and again later at the Fair Women Exhibition at the Grafton Gallery, the importance of this version appears to have escaped notice.

REYNOLDS'S *SNAKE IN THE GRASS*

IN view of the sale of Mr. Cuthbertson's version of this famous design, the following extracts from Mr. Algernon Graves's manuscript continuation of his work on Sir Joshua Reynolds may perhaps be of interest to students of that master:—

'*Snake in the Grass*, canvas 50 by 40, similar to the pictures in the National Gallery and the collection of Lord Burton, with the snake and the curtain background.

'This picture, which is on canvas made before 1784, has no government stamp and no pegs on the strainer as was usual before that date. In painting fancy subjects Sir Joshua often used canvases he had had in stock some time.

'I saw the picture first on January 23rd, 1903, at Messrs. Agnew's, in Bond Street. Mr. Agnew said he had just bought it, and that it had been in France for ninety years. It is one of the finest of these pictures, and more brilliant than either the National Gallery, Lord Burton's, or the Soane pictures.

'The entry in Sir Joshua's ledger, "June 18, 1788, Lord Carisfort, for the Nymph to be sent to Prince Potemkin, £105," that I have hitherto considered to refer to the Hermitage picture, probably refers to this one, as in a letter from Lord Carysfort to Sir Joshua Reynolds, dated December 8th, 1785, he says: "The Empress has done me the honour to commission me to order a picture from you, and as her Majesty wishes to give full scope to your genius she leaves the choice of the subject and the manner of treating it entirely to yourself. Prince Potemkin, who signified to me her Majesty's commands, desired me at the same time *to order another picture for him*," etc.'

Prince Potemkin paid for the picture ordered by the Empress of Russia as well as for the one painted for himself.

MACRINO DE ALLADIO (MACRINO D'ALBA)

HAVING had the good fortune to discover an authentic self-portrait of Macrino d'Alba, and finding that in Bryan's 'Dictionary of Painters' this artist, one of the leaders of Piedmontese art, is still called 'Gian Giacomo Fava detto Macrino de Alladio,' I should like to rectify certain misconceptions as to his art and history.

I discovered this portrait in the collection of

Signor Alexander Imbert, of Rome. It is in perfect condition, and measures m. 0.40 by 0.30. Besides giving us an exact likeness of the master in advanced age, the portrait will serve also, from its date, to dissipate to some extent the mystery which surrounds his life. In addition to the inscription round the picture, *Macrini manu post fata vivam 1499,'* enough definite evidence to prove the authenticity of the portrait is supplied by another self-portrait in the possession of Signor Alfeo Chiaffrino, of Bra, a town in the department where the master was born.

This other portrait, which was inherited by its proprietor, represents Macrino in youth, and measures m. 0.34 by 0.31. The look and the shape of the face are identical in the two portraits, but the earlier shows that it was painted in the master's first period.

As known to-day, the works of this illustrious native of Alladio are as follows :—

A *Portrait of the Bishop of Alba*, A. Novelli, in the Borromeo Gallery at Milan, for a long time attributed to Borgognone.

A triptych, called *Santa Maria di Lucedio*, because it was once in the abbey of that name ; it is now in the episcopal palace of Tortona.

The *Coronation* and a large altarpiece representing the *Madonna with St. Joseph and St. Anne*, in the town of Alba.

The *Madonna in Adoration ;* another *Madonna and Child with Saints ;* also a *Christ with the Twelve Apostles*, in S. Giovanni d'Alba.

The *Marriage of St. Catherine*, at Neviglie.

The *Madonna with Saints*, in the sanctuary of Crea.

A triptych in the Städel Gallery, at Frankfort-on-Main.

A panel with *Saints*, in the National Gallery.

The triptych of the Certosa, of Pavia.

In the Pinakothek and in the Albertina of Turin are the following : *The Virgin in Glory, St. Francis of Paola and Two Saints, St. John and St. Agatha, St. Francis with the Stigmata*, the *Deposition from the Cross, St. Louis Bishop and St. Peter, St. Peter and St. Bonaventure, St. Laurence, St. John and St. Rose.* To these may be added the small pictures of Frugarolo, Moncalvo, Savigliano, Susa, St. Vittoria d'Alba, Camino, Tavoleto d'Alba, and finally that wonderful work, the *Virgin with St. Martin and St. Nicolas*, in the Capitol, which even to-day passes as a Ghirlandaio, though it is an authentic work of Macrino. It is not signed ; it needs only to be compared with other works above mentioned to prove that it is by Macrino. In all we meet with identical figures, executed with an identical technique, the same faces, the same Madonnas and Children, the same details in the thrones, etc., even down to the most minute points.

These works are either unsigned or bear the name of Macrino De Alladio. Whence, then, comes the name of Gian Giacomo Fava, given to Macrino by his earliest biographers ? In spite of all the researches I have made I am unable to decide.

He was born in Alba before 1470, of Saviglianese parents ; but his family was originally from Alladio (to-day Agliè) of the Canavese, and was noble, being related to that of S. Martino d'Agliè and possessing the fief of Bonvicino.

In the communal and parochial archives of Alba there are several documents of the fifteenth and sixteenth centuries in which the De Alladio are met with, and also in a volume of the archives of the Hospital of Alba (signed AA) his name is mentioned in full and the family De Alladio is cited.

In addition we find a Tommaso, Director of the Preceptory of St. Mark of the Jerusalemite Order in 1460 ; a Gio. Antonio and an Andrea, in the fifteenth century ; a Bernardino, a noble Giov. Antonio and an Antonio, councillors of the Commune of Alba, in the sixteenth century ; finally, a Giovan Martino De Alladio, who in 1573 had a son of his baptized by the name of Macrino, clearly in memory of his ancestor.

All this proves definitely that the true name was only Macrino De Alladio. G. B. Rossi.

SOME HISTORICAL PORTRAITS OF THE BIEDERMAIER PERIOD OF GERMAN ART

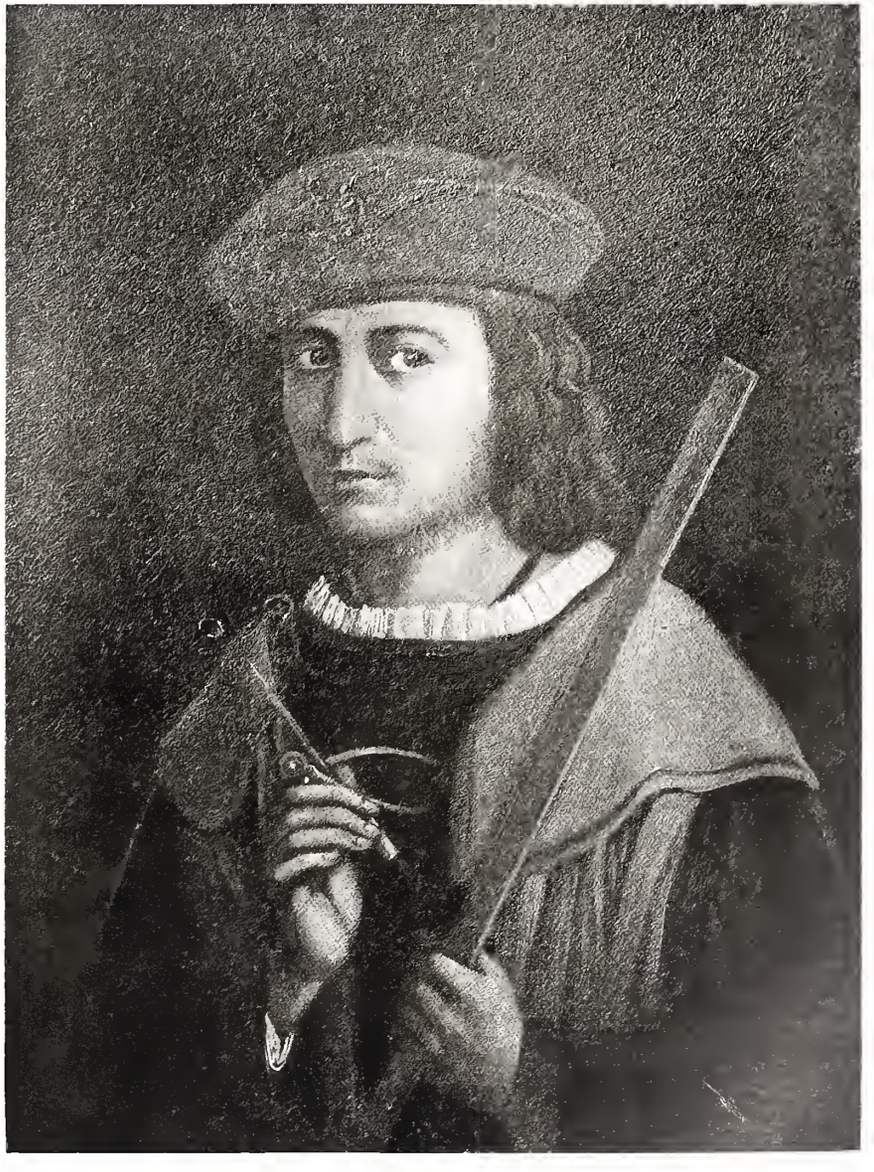
When Hugo von Tschudi inaugurated two years ago the 'Century Exhibition,' he probably did not foresee that one of its results would be to popularise a school of art, for which he, as a leading exponent of the 'Secession,' could entertain but little affection. To-day, the vogue for 'Biedermaier' pictures, furniture, *bric-à-brac*, is the rage all over Germany, and for this reason a selection of drawings by the hand of one of the leading painters of that period may prove acceptable to readers of The Burlington Magazine. The 'Biedermaier,' which might be called the starved step-child of the Empire style, pervaded the third and fourth decade of the last century. Europe, completely exhausted by the great struggle with Napoleon, was awakening from its artistic stupor with an intensity of feeling of which we of the present day can hardly form an adequate idea.

Among the leaders of this early nineteenth century renaissance were two brothers, Julius and Louis Schnorr von Carolsfeld, scions of an old Saxon noble family that had become famous a hundred years earlier, owing to the discovery of porcelain earth—the first of its kind—on one of their ancestral seats.

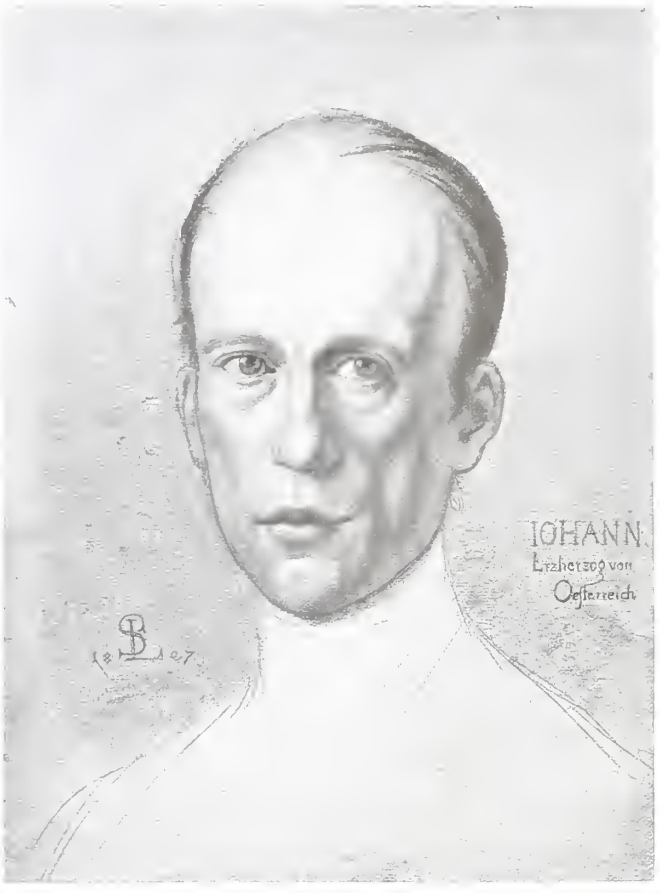
Julius, the younger, made his name in Munich, where many of his famous fresco paintings still



PORTRAIT OF THE ARTIST. BY MACRINO D'ALBA. IN THE POSSESSION OF MR. ALEXANDER IMBERT, ROME



PORTRAIT OF THE ARTIST IN YOUTH. BY MACRINO D'ALBA. IN THE COLLECTION OF SIGNOR ALFEO CHIAFFRINO, BRA.



THE ARCHDUKE JOHN OF AUSTRIA. BY LOUIS VON SCHNORR IN THE COLLECTION OF MR. W. A. BAILLIE-GROHMAN



2. THE EMPEROR FRANCIS I. OF AUSTRIA. BY LOUIS VON SCHNORR. IN THE COLLECTION OF MR. W. A. BAILLIE-GROHMAN



3. ANDREAS HOFER TEARING THE FRENCH GENERAL'S DISPATCH. BY LOUIS VON SCHNORR PORTRAIT OF HOFER FROM LIFE. IN THE COLLECTION OF MR. W. A. BAILLIE-GROHMAN

form a great attraction for visitors to the Athens of Germany. Louis von Schnorr, on the other hand, as a youth of sixteen, went in 1804 to Vienna to study art, and there, forty-nine years later, he died as first curator of the famous Belvedere gallery. His best work was done in the twenties, and, as his attractive personality gained him the friendship of the highest in the land, more particularly of Archduke John, the patriotic instigator of the heroic struggle of the Tyrolese against Napoleon, he came into contact with, and painted the portraits from life of many famous personages. Those here selected by the writer from his collection have just at present enhanced interest, for we have hardly ceased reading about the festivities in honour of Emperor Francis Joseph's sixty years' Jubilee, and are now in the centennial year of Andreas Hofer's memorable fight against the overwhelming odds of the French, Bavarian and Saxon armies. Louis von Schnorr's pen and ink portraits show a strength and broadness which his paintings almost always lack. As to the choice of his subjects for the latter he almost invariably selected material of a religious or of a somewhat sickly sentimental type.

The two portraits we publish are of members of the Habsburg dynasty, that of the forceful Archduke John (fig. 1) being perhaps the most interesting. He was the first of the family to enter upon a romantic morganatic marriage with a daughter of the people, the union proving a very happy one. The picture, which was drawn from life, originated in the year 1827 at a time when, as the painter's correspondence shows, the Archduke had honoured him with his personal friendship. Another portrait of the Archduke painted three years earlier, also in the writer's possession, gives a side view and is hardly as strong a picture as the one selected for reproduction.

Fig. 2 is a portrait of Emperor Francis, 'the ruler with the two numerals.' For after first being Francis II Emperor of Germany, he became, when that Empire was 'scrapped' (1806), Francis I of Austria. Of his thirteen children, one daughter became Napoleon's wife, while his son Archduke Ferdinand ascended the Austrian throne in 1835. At the outbreak of the great European conflagration in 1848 this weak-minded monarch abdicated in favour of his nephew Francis Joseph, who still occupies the Imperial throne.

Another of Schnorr's sitters was Prince Hohenlohe, the much talked-of apostle of miracle-working faith cures, as well as of certain quack remedies. These latter brought him into conflict with the police of several countries. Between him and Schnorr, who was also a thorough believer in faith cures and mysticism, there existed a close friendship, second only to that which bound together Schnorr and another famous German, Frederick von Schlegel, the noted historian and philosopher who, with his brother, made the first and best translation of our immortal bard's works into German. A voluminous correspondence between these two men, covering the years 1821 to 1826, which the writer possesses, throws much amusing light upon life in old Vienna, and some curious escapades of Schlegel with a certain countess, whose charms even his philosophic mind was unable to resist.

The third illustration is a reproduction of a scene in the Tyrolese war of 1809, in which Andreas Hofer forms the centre of interest. Schnorr, though he was kept busy at his easel while the fighting in Tyrol was going on, nevertheless drew Hofer's likeness from life. It was during the last week of January, 1809, that Andreas Hofer, accompanied by two other peasant leaders, visited secretly the Austrian capital in response to an invitation of Archduke John. The stay in Vienna was a very brief one—only six days—but the archduke managed to give Schnorr a good opportunity to make a pencil sketch of the stalwart Tyrolese, and this the artist made use of in his drawing here reproduced. It probably was intended as a sketch, and a painting which might have been done from this design is in the Innsbruck Museum among the treasures of the Andreas Hofer room, where many of the personal belongings of the popular hero are collected together.

The scene represented in this sketch is almost certainly intended to be the memorable scene when General Drouet d'Erlon's dispatch to Andreas Hofer, refusing his request for an armistice, was read and then torn to pieces by the angry patriots. This occurred on the eve of the fateful battle of November 1, 1809. Schnorr gives the hero something of the pose which the latter is said to have occupied at his execution the following February, when, after refusing to have his eyes blindfolded, he gave the signal to fire to the firing squad with his uplifted right hand. Haspinger and Speckbacher, two other famous heroes of 1809, are also in the picture. The former, known as the fighting monk or 'red beard,' is represented administering the last sacrament to a dying patriot, while broad-shouldered Speckbacher's burly form, with the big Meraner hat on his head, is easily recognizable by his sharp-cut profile and eagle nose. There are not too many portraits of these famous peasants in existence, and none other by a master hand like Schnorr's, hence this sketch as well as an hitherto quite unknown portrait of the monk Haspinger drawn from life by the same hand are to be exhibited at the Innsbruck centennial exhibition of 1809 relics.

WILLIAM A. BAILLIE-GROHMAN.

LETTER TO THE EDITOR

ENGRAVINGS AND THEIR STATES

To the Editor of THE BURLINGTON MAGAZINE.

DEAR SIR,—Owing to absence from London I have only just seen Mr. A. M. Hind's extremely interesting article in your issue of this month, and there is barely time now for a brief reply to it. As, however, I am alluded to in the article, and as I was, I believe, the originator of the system of describing 'States' of engravings to which Mr. Hind objects, I should like to say a few words.

When I adopted the system in question in 1878, it was because I had long experienced a real difficulty in understanding the varying definitions which I found in use for the plates of Turner's 'Liber Studiorum.' In some cases, every succeeding Trial Proof had its own number, no matter how trifling was the difference between it and the Proof preceding or following. Two or three strokes in a corner of the foreground, a tiny cloud added or prolonged in the upper sky, a few extra spots of light on foliage, in each case constituted a separate 'State,' and it was often only with great trouble that one could actually be sure that there were alterations, let alone unravelling their sequence.

Then I desired—as I believe every student and every collector desires, and rightly desires—to know at what point in Turner's engravings the work was considered by him (and this applies equally to every other painter or painter-engraver) to be finished, to have fulfilled his intentions. It was to enable the readers of my Catalogue of the 'Liber' to know that point clearly and definitely for themselves that I applied to the engravings at that stage the term 'First Published State.' This term, and the principle involved in its use, seemed at the time to satisfy many people interested in Engraving and Etching; notably to so high an authority as Sir Seymour Haden, who at once wrote me expressing his strong approval. The system has since apparently been found to work well and it has been employed by other writers of catalogues—iconographers, as Mr. Hind more handsomely describes us.

I have carefully read Mr. Hind's objections to my method, and I am ready to admit that there is force in some of them, but I still believe that, on balance, the principle which I have described is the better one. Surely it is well that the student, the collector, or the dealer should be enabled to know definitely and at once, whether or not the engraving before him is considered by its author to be complete, or whether it is still in its incomplete, transitional state? But its mere *numerical* order gives no indication of that fact. Again, a plate is often considerably altered from its original intention before it reaches publication, and sometimes altered for the worse. Then there are cases similar to what happened on two or three occasions in the 'Liber Studiorum'—when the wear of printing had involved the repair of the plate, Turner's skill and knowledge enabled him in carrying out those repairs to give a new effect, which was in some instances more attractive than the original one. But, on the numerical principle, in such cases as I have cited, no matter how correctly the 'State' of an Engraving or Etching might be numbered, only the close study of a 'Catalogue Raisonnée'—which might or might not be at hand—would show whether it was uncompleted, completed, or altered after completion.

Then, surely, from a practical point of view, it is undesirable that, in the case of any engraving or etching, there should be a great number of 'States,' the differences between each of which would frequently be extremely minute, and often of comparatively little artistic importance—as occurs with many works in black-and-white which might be enumerated. One's patience would be apt to get exhausted, like that of the much enduring Scottish congregation who drew the line when the preacher arrived at his 'Twenty-ninthly, my brethren!'

I am, my dear Sir,
Faithfully yours,
W. G. RAWLINSON.

Hill Lodge, Campden Hill,
April 18, 1909.

If any of your readers who are interested in this question will do me the honour to read pp. LXXVIII.–LXXXII. ('Proofs' and 'States') of my recent 'Engraved Work of J. M. W. Turner, R.A.,' Vol. I, they will find my views on the subject explained at greater length than is either possible or desirable here.

BIBLIOGRAPHY

NEW PRINTS

THE publications of the Medici Society during the past month are of unusual magnitude and importance. Foremost among them comes a reproduction, more than 2 ft. square, of the famous painting by Giorgione at Vienna, now correctly entitled *Æneas showing Evander the Site of Rome*. Of this reproduction, as of some of its predecessors, it is difficult to speak too highly. Some months ago we called attention to an unfinished plate of the subject which promised well, although a slight hardness in the red draperies of Æneas and a slight lack of atmosphere in the sky, did some injustice to the original painting. These faults have now been removed, and all who wish to possess a characteristic representation of Giorgione's art, have it in their power to do so, since the price of this large facsimile is only 30s. The reproduction of Tintoretto's *Bacchus and Ariadne* in the ducal palace at Venice (17s. 6d.)

is smaller in scale and perhaps not quite so perfect a facsimile. Something of the glow of the original colour seems to have vanished in the process of reproduction, although the vibrant quality of the pigment and the details of texture and surface are almost perfectly preserved. The facsimile of the famous *Madonna of the Palm Trees* by John Bellini in the Venice Academy (15s.) is, on the other hand, an unqualified success. Not only do we find, as is usual in the case of the Medici series, an extraordinary crispness of detail which makes these colour reproductions as useful to the student of forms as the finest photograph could be, but the glow of Bellini's colour, a glow unsurpassed even by the great Flemings, is rendered with surprising freshness and force. Nothing could be more delightful than the quality of the green canopy behind the Virgin's throne, with its border of broken crimson, as it strikes upon the tenderly gradated blue sky, from which the two trees that give the picture its distinctive name are sharply relieved. The print deserves to be one of the most popular of all the Society's publications. The *Family Portrait Group* by Frans Hals, recently acquired by the National Gallery, is less decorative in its general effect, although it is most unlikely that any better reproduction of the picture will ever be made. The price is 21s. net. To pass from these collotypes to the reproduction of *The Swing* by Fragonard in the Wallace Collection, which has just been published by Messrs. A. and C. Black (12s. 6d. net), is to pass from the region of almost complete facsimile both of detail and colour to the region of generalised resemblance. For the wide public to which Messrs. Black's publications appeal, the distinction will not matter much, and, though it is the fashion to sneer at colour reproduction by means of ordinary process blocks, we think it ought to be recognized that these reproductions are much more accurate than any which were possible before colour photography came into existence, although the results obtained by the more difficult collotype process employed by the Medici Society are so near perfection as to make us perhaps unduly critical of things which fall short of the Medici standard.

CATALOGUES, ETC.

MESSRS. MORRIS & CO., in connexion with the exhibition of tapestries at their Oxford Street premises, have just published (6d.) a well illustrated account of their tapestry works at Merton Abbey, with an introductory essay by Mr. Aymer Vallance. The pamphlet gives an admirable idea of the good work Merton Abbey is doing both in the fabrication of new tapestries and in the hardly less important field of restoring old ones.

The 'Verzeichnis der Bibliothek und Sammelwerke,' issued by Messrs. Bruckmann of Munich, is a well illustrated account of the important standard works on art, ranging from classical sculpture to modern Impressionist painting, which this well-known firm has issued. From Messrs. Cassell come the first parts of re-issues of Dr. Percy Groom's 'Trees and their Life Histories' (7d.), a work as handsome as it is sound and scientific, and of Hulme's 'Familiar Wild Flowers' (6d.). A good illustrated catalogue (No. 84) comes from Messrs. Gilhofer and Ranschburg of Vienna, and a smaller one from Messrs. Loescher of Rome. The April Bulletin of the Pennsylvania Museum is as well produced and interesting as usual. In these respects we in England have much to learn from America. At the moment of going to press we have received a handsomely illustrated catalogue of the collection of Sir John Day which is to be sold at Christie's on May 13th and 14th.

RECENT ART PUBLICATIONS *

ART HISTORY

CAROTTI (G.). A history of art. Vol. II, pt. 1: Translated by B. de Zoete. (7×5) London (Duckworth), 5s. net.

CECI (G.). La storia dell' arte napoletana di Onofrio Giannone. (11×7) Naples (Ricciardi), 2 l. 28 pp., 3 plates.

TOPOGRAPHICAL ANTIQUITIES

DAVIS (T. M.). The tomb of Siphtah; the Monkey tomb and the Gold tomb. King Siphtah and Queen Tauosrît, by G. Maspéro. Catalogue of the objects discovered, by G. Daressy. (14×10) London (Constable), 42s. net. 30 plates, 11 in colour.

CONDER (C. R.). The City of Jerusalem. (9×6) London (Murray), 12s. 6d. net. Illustrated.

CANCOGNI (D.). Le rovine del Palatino. Con prefazione di R. Lanciani. (6×4) Milan (Hoepli), 3 l. 50. Illustrations and plan.

FROTHINGHAM (A. L.). The monuments of Christian Rome from Constantine to the Renaissance. (8×5) New York (Macmillan), 10s. 6d. 'Handbooks of Archaeology and Antiquities.'

* Sizes (height × width) in inches.

BIOGRAPHICAL WORKS AND MONOGRAPHS

NEUMANN (W.). Lexikon baltischer Künstler. (9×6) Riga (Jonck and Poliewsky), 4 m. 50.

BELLEUDY (J.). J.-J. Balechou, graveur du roi, 1716-64. (8×5) Avignon (éditions de l'Academie de Vaucluse). 2 plates.

SELINCOURT (B. de). William Blake. (7×5) London (Duck worth), 7s. 6d. net.

JOHNSON (A. E.). Tom Browne, R.I. (9×6) London (Black), 3s. 6d. net. Illustrations, some in colour.

GUIFFREY (J.). Le voyage de Eugène Delacroix au Maroc. Fac-simile de l'album du Musée du Louvre. Introduction et description des albums conservés au Louvré, Musée Condé, et collections E. Moreau-Nelaton et de Mornay. (8×5) Paris (Marty), 100 fr. Coloured facsimiles.

MAYORAL Y PARRACIA (P.). Da Alejandrina Gessler (Mme. Anselma Lacroix): su biografía y sus obras. (10×7) Cadiz (Comisión de Monumentos). Illustrated reprint of 32 pp. from the Commission's Bulletin.

MOES (E. W.). Frans Hals, sa vie et son oeuvre. (11×9) Brussels (v. Oest), 15 fr.; bound, 18 fr. 54 plates.

RENTSCH (E.). Der Humor bei Rembrandt. (10×7) Strasburg (Heitz), 2 m.

Recent Art Publications

ARCHITECTURE

SIMPSON (F. M.). A history of architectural development. Vol. II. Mediaeval. (9×6) London, New York (Longmans), 21s. net. 257 illustrations.

BLANCHET (A.). Recherches sur les aqueducs et cloaques de Gaule romaine. (9×6) Paris (Picard), 5 fr. Illustrated.

MERLET (R.). La cathédrale de Chartres. 2 fr.

LEFEVRE-PONTALIS (E.). Le château de Coucy. 2 fr. 50. (8×5) Paris (Laurens). Petites monographies des grands édifices de France. Illustrated.

AUBERT (M.). La cathédrale Notre-Dame de Paris, notice historique et archeologique. (8×5) Paris (Longuet), 2 fr. 50. An excellently produced and illustrated monograph.

PAINTING

KONODY (P. G.), BROCKWELL (M. W.) and LIPPMANN (F. W.). The National Gallery : one hundred plates in colour. Vol. I. Italian, Flemish and German schools. (11×8) London (Jack), 10s. 6d. net.

Catalogue of the collection of foreign and American paintings owned by Mr. George A. Hearn. (10×7) New York (privately printed). Illustrated.

BERENSON (B.). The Florentine painters of the Renaissance. With an index to their work. Third edition, revised and enlarged. (7×5) London (Putnams), 5s. net.

BÉGULE (L.). La chapelle de Kermaria-Nisquit et sa Danse des Morts. (11×8) Paris (Champion), 8 fr. 56 pp.; phototypes, etc.

ROGER-MILÈS (L.). Cent pastels par Boucher, R. Carriera, Chardin, Cotes, Coypel, Ducreux, Duplessis, Frey, Greuze, Guérin, Hall, Hoin, Labille-Guiard, La Tour, Lenoir, Liotard, Nattier, Perroneau, Roslin, Russell, L. Vigée. (18×13) Paris (Petit), 200 fr. Photogravures.

SCULPTURE

A guide to the Egyptian Galleries (Sculpture) in the British Museum. (8×5) London (British Museum), 1s. 6d.

DEONNA (W.). Les 'Apollons archaiques. Etude sur le type masculin de la statuaire grecque au VIme siècle.' (13×9) Geneva (Georg). Illustrated.

CORWEGH (R.). Donatellos Sängerkanzel im Dom zu Florenz. (11×8) Berlin (Cassirer), 3 m. 50. 68 pp., illustrated.

The George A. Hearn collection of carved ivories. (10×7) New York (privately printed). Illustrated.

ILLUMINATED MSS.

JOSTEN (H. J.). Neue Studien zur Evangelienhandschrift Nr. 18 (des Hl. Bernward Evangelienbuch) im Dome zu Hildesheim. (10×7) Strasburg (Heitz), 6 m. 9 plates.

DURRIEU (Count P.). Le Boccace de Munich. Reproductions des 91 miniatures du célèbre manuscrit de la bibliothèque royale de Munich. Etude historique et critique. (16×12) Munich (Rosenthal), 100 m. 30 plates.

ARMS AND ARMOUR

LENTZ (Z.). Collection d'armes de l'Ermitage Impérial. (10×7) St. Petersburg. 31 phototype plates and descriptions.

LEGUINA (E. de Baron). Arte antiguo. Espadas de Carlos V. (6×4) Madrid (Fé), 4 pesetas.

OKABE-KAKUYA. Museum of Fine Arts, Boston. Japanese sword-guards. (8×6) London (Quaritch). Illustrated.

MISCELLANEOUS

FOX-DAVIES (A. C.). A complete guide to heraldry. Illustrated, mainly from drawings by G. Johnston. (9×7) London (Jack), 10s. 6d. net. Over 800 designs, 9 in colour.

BRAITHWAITE (Rev. P. R. P.). The church plate of Hampshire. (11×9) London (Simpkin), 31s. 6d. Illustrated.

Le Musée des Arts Décoratifs, Palais du Louvre. Le Métal, 1ere partie : le Fer. Par L. Metman et H. Le Secq des Tournelles. (16×12) Paris (Longuet). 130 phototypes ; 1,485 reproductions.

HAVARD (H.). Histoire des faïences de Delft, Haarlem, Rotterdam, Arnhem, Utrecht, et des porcelaines de Weesp, Loosdrecht, Amsterdam et la Haye. 2 vols. (13×9) Amsterdam (Compagnie 'Vivat'), 37 fl. 50. Illustrated.

GUIFFREY (J.). Le Musee du Louvre : les peintures, les dessins, la chalcographie. (10×7) Paris (Laurens), 3 fr. 50. 'Les grandes Institutions de France' series. Illustrated.

Herzog Karl Eugen von Württemberg und seine Zeit. 2 vols. Esslingen a.N. (Neff), 32 m. Illustrated.

PAGANINO (P. A.). Il Burato. Libro de recami. (10×7) Bergamo (Istituto d'Arti Grafiche), 20 l. Facsimile reprint.

CARITÀ. Lacis, practical instructions in filet brodé or darning on net. Fully illustrated with patterns and working drawings. First series. (10×7) London (Sampson Low), 10s. 6d. net.

Die Kunst der alten Buchbinder auf der Ausstellung von Bucheinbänden im alten Schloss zu Strassburg, 1907. Mit Einleitung von K. Westendorp. (9×6) Halle (Knapp), 5 m. 50. 133 illustrations.

HAMMERICH (A.). Musikhistorisk Museum : beskrivende illustreret katalog. (11×7) Copenhagen (Nielsen & Lydiche).

ART IN FRANCE

THE NEW SALON

ONE leaves the Salon so dazed that it is difficult to carry away a clear impression of it as a whole; but one has this year a very definite impression that the sculpture is much superior to the painting. So far as the pictures are concerned, this year's Salon is much less interesting than that of 1908; mediocrity is its dominant note. The old *habitués* repeat themselves with more or less success; there is no sign of any new talent at all remarkable. As it approaches its majority, the Société Nationale des Beaux-Arts becomes more and more respectable and, alas! more dull. Few traces remain of the spirit of revolt in which it originated. This year, even more than last, it is hard to find any reason for its separate existence. The Society has lately been formally 'recognised as of public utility'; perhaps the recognition would have been less of a formality a few years ago—it is still of the section of painting that I am speaking. The sculpture, however, goes a long way towards saving the situation; not for a long time has it been so interesting and so promising. It includes a masterpiece, M. Rodin's wonderful bust of *Madame Elissieff*, which stands in splendid isolation in the middle of the central hall. Here is something more worthy of the great artist's genius than the fragments which he exhibited last year. But why must M. Rodin leave an oblong chunk of marble on the back of the lady's neck? A neck, too, which reminds one of a child's bust by Houdon in a certain private collection in Paris, which has no chunk of marble at the back. M. José Clara justifies the hopes that have been placed in him, especially by his charming portrait-bust of *Madame Conchita Alvarez*, but he does not show any advance on his remarkable exhibit of last year. Another sculptor, whose name suggests a

Spanish origin, though he was born on the French side of the frontier—M. Jean Escoula—exhibits, with an excellent portrait-bust, a statue of exceptional quality, *La Muse Bagneraise*, ordered by the State to be erected at Bagnères-de-Bigorre. The fountain of M. Lamourdedieu is an example of the weakness of modern sculptors when they attempt anything architectural. The fountain itself is hideous and inappropriate; the statue on the top of it—a plaster model—has considerable qualities, as have the other exhibits of this sculptor, though his execution is not quite equal to his conception. Two sons of painters, M. Philippe Besnard and M. Jean Carrière, show that they have inherited their fathers' talents with a difference; M. Besnard's *Repos* is an admirable piece of decorative sculpture, and the bust by M. Carrière is beautifully modelled and shows considerable power. Madame Besnard's portrait of her two little granddaughters is a charming group. A robust *Jeanne d'Arc* by M. Bourdelle in grey stone is almost gothic in sentiment and conception; may it find a place in some church and spare us one at least of the insipid statues of La Pucelle with which France will shortly be flooded! Among many other sculptors whose work deserves mention are M. Lucien Schnegg, M. Toussaint, M. Mark Hopkins (a young American), M. Rechberg, M. Paulin, M. Charlier, and M. Carabin. There is an interesting retrospective exhibition of works by the late Alexandre Charpentier.

Among the pictures there is really very little worthy of special notice. M. Zuloaga does not exhibit this year; M. Lucien Simon is not up to his usual level; M. Collet shows nothing to be compared with his Breton *Pïetà* of last year; M. Maurice Denis, whose beautiful decorative panels were among the most striking things in last year's Salon, has one picture, *Magnificat*, which is mannered and unworthy of the painter. M. Zakarian's pictures of still life are as clever as usual, but their cleverness is becoming painfully evident. There is nothing new to say about M. Jacques Blanche, who is as English as usual, M. Boldini, who is more sinuous than ever, M. La Gandara, M. Le Sidaner, M. Lhermitte, and many others, who are the same as ever. The honours of the year belong to M. René Ménard, M. Eugène Burnand, M. Aman-Jean, and M. Lebasque. The last named progresses every year, and the six pictures which he exhibits are among the strongest and the most artistic in the Salon. M. Ménard's three panels, intended for the decoration of the Faculté du Droit in the Sorbonne, are noble in conception and highly accomplished in execution. They are beautiful pictures, almost great pictures; but nevertheless they are not exactly what wall decoration ought to be. Still, they are perhaps the finest things shown this year. M. Aman-Jean's panel for the Musée des Arts Décoratifs is also rather a picture than a decoration, but it is exquisite in colour and altogether attractive. M. Burnand's *Samedi Saint*, a group of the Apostles, has a noble simplicity and a genuine religious sentiment which distinguish it from most modern religious pictures. M. Burnand's drawings of the Parables attracted great attention in last year's Salon. The quality of his painting is equal to his draughtsmanship. The picture is a fine composition and shares with the work of M. Ménard the supreme honours of the year.

M. Auburtin shows an immense decorative panel which requires explanation in the catalogue and is in every way less successful than his decoration of last year, although it shows his usual fine sense of colour. The equally large panel which M. Besnard has painted for the dome of the Petit Palais is also effective in colour, but it lacks simplicity and the decorative sense; these elaborate allegories are becoming very tedious. M. Gaston la Touche has four exhibits, in which his worst faults are exaggerated; to say that they are hot in colour is to understate the case. The six small pictures of M. Jean Veber should have been mentioned before; they are delicious examples of a brilliant satirist and accomplished artist. The work of M. David Burnand, particularly the charming little portrait of two young girls, is sound and promising. Among the English exhibitors, Mr. Charles Shannon is easily first; the catalogue, by the way, attributes his *Infant Bacchus* to Mr. J. J. Shannon, and the numbers have got mixed, with the result that the number on Mr. Charles Shannon's *Sculptress* corresponds in the catalogue to that of his namesake's portrait of Mr. Phil May.

GENERAL NOTES

Mlle. Juliette Courbet, sister of Gustave Courbet, has presented to the Petit Palais six fine works of her brother, portraits of the artist himself, of his father and of his two sisters, and two beautiful landscapes with figures. These have been placed, with other paintings by Courbet already in the Museum, in a special room to which the name of the artist has been given.

The Museum of porcelain at Sèvres has received a generous and important gift. The Marquise de Grollier has presented to it the fine collection of European porcelain formed by her late husband, who was one of the greatest authorities on the history of porcelain and devoted many years to the formation of the collection. There are about 2,000 pieces which illustrate practically the whole history of European porcelain, and demonstrate M. de Grollier's perfect taste and exhaustive knowledge of the subject. The late M. Emile Perrin has bequeathed to the Musée des Arts Décoratifs some pictures and other works of art valued at £8,000.

Art in France

The Louvre, the Musée de Cluny, the Musée des Arts Décoratifs and St. Germain have all benefited by an interesting arrangement made by certain amateurs, which deserves to be recorded because it is an example worthy of imitation in England. The amateurs in question jointly purchased the whole of the well-known collection of *objets d'art* formed by M. Victor Gay, which was in the market, with the express purpose of allowing the Museums to choose what they wanted out of the collection. The arrangement was that the rest of the collection should then be put up to auction and that the Museums should pay only the difference between the price originally paid for the whole collection and the amount realised at the sale, should the latter be inferior. The Museums made their choice and the sale took place at the end of March; it realised about double what had been expected, and more than the price paid for the whole collection, with the excellent result that the Museums have their acquisitions for nothing and the generous agents in the scheme have made a small profit which they did not expect. The acquisitions of the Louvre include an *Angel* by Fra Angelico; a very fine seated *Madonna* in wood of the thirteenth century resembling that in the Bossy collection; some Limoges enamels, including a remarkable cross of the end of the twelfth century with the inscription 'Garnerius me fecit'; some Italian faiences, some very curious Arabian ivories, Roman and Byzantine ivories and other objects. Cluny acquires a silver-gilt girdle of the fifteenth century and a beautiful collection of objects in lead and pewter, mostly found in the Seine. To St. Germain goes a bronze Irish reliquary of barbaric style: the only similar piece known is at Dublin. The Musée des Arts Décoratifs receives a fine collection of stuffs, dating from the eighth to the fourteenth century. It should be mentioned that the idea of this scheme originated with M. Gaston Migeon.

The galleries of modern sculpture in the Louvre have hitherto been isolated from the rest of the museum. By a new arrangement the entrance to them is now under the gateway of the Pavillon de l'Horloge at the foot of the staircase known as the *escalier Henri IV*, which is now opened to the public and connects the sculpture galleries with the galleries of furniture and drawings on the first floor.

The Exhibition of One Hundred Portraits of Women opens just as this number of the magazine goes to press, and will remain open until July 1st. The pictures of the English school are hung in the first gallery of the Salles du Jeu de Paume and those of the French school in the second. Between the two is a small *salon de repos* hung with drawings of the eighteenth century. The decorations of the galleries are in excellent taste, and the pictures are shown to great advantage in a beautiful light subdued by draperies. English visitors will, naturally, be particularly interested in the French school, which includes some of the finest portraits in French private collections. Nattier, Largillière and Boucher are particularly well represented, and there are two remarkable paintings by Perronneau hitherto unknown. The National Gallery of Scotland has lent the well-known portrait of Madame de Pompadour by Boucher—a special favour much appreciated by the organisers of the exhibition. Perhaps the two most striking pictures are a brilliant portrait of a young girl reading, by Fragonard, and a wonderful portrait of an old woman, of which the author is unknown, but which some authorities attribute to Watteau. There is an unusually fine example of Roslin, a most interesting and unusual portrait by Prud'hon, a remarkable portrait by David, and the best work of Madame Labille-Ginard that I have ever seen. The English committee has had a difficult task, owing to the unwillingness of many owners to allow their pictures to cross the sea, but the representation of the English school is the best that has yet been seen in Paris. The organisers have added to the attractions by providing tea and music on the terrace of the Tuileries within the precincts of the exhibition.

The deaths are announced of Paul Emile Berton, a pupil of Puvis de Chavannes and a painter of Fontainebleau; Ernest Victor Hareux, painter of moonlight landscapes, aged sixty-one; Paul Ransom, decorative painter and one of the principal exhibitors at the Salon des Indépendants, aged forty-seven; Alfred Normand one of the leading architects of the Second Empire, who restored the Arc de Triomphe and re-erected the Vendôme column after the Commune, aged eighty-seven; Alfred de Lostalot de Bachoué, formerly *Secrétaire de redaction* and for a short time editor of the *Gazette des Beaux-Arts*, aged seventy-one; Alexandre Charpentier, the well-known sculptor, aged fifty-three; Raymond Balze, a pupil of Ingres and a decorator of the Luxembourg, St. Roch, etc., aged ninety-one; and of Ernest Roschach, formerly for many years keeper of the museum and of the archives of Toulouse and author of several important archaeological works, aged seventy-two.

With the exception of one or two sales of *objets d'art*—the most important of which was that of the Victor Gay collection already mentioned—the sales during March and April have been without interest. An old copy of Raphael's *Virgin with the pink* was sold by itself on March 25, and realised 20,900 francs, including commission. Two important sales begin just as we go to press, that of the famous library of the late Vicomte Frédéric de Janzé, and that of the collection of the late Victorien Sardou. R. E. D.

ART IN GERMANY, AUSTRIA AND SWITZERLAND

WITHIN the last ten or twelve years a new type of collector has sprung up in the German-speaking countries as well as elsewhere. Every year brings us the sale of important but young collections which have been formed merely as a business speculation. That was altogether unheard of twenty years ago. I was asked to see, about two decades ago, whether a well-known dealer would appraise a large collection. When I applied to him the dealer said, 'What's the use of all this trouble and expense? This collector has bought everything himself: he knows what prices he paid for every item. Why doesn't he simply sum up and then deduct a third, or at least a fourth? That would give the value of his collection pretty accurately.' So little was an art collection considered a fair subject for speculation at that time with us.

Setting aside the interest in money values, the genuine interest in art objects has wonderfully increased lately. Our national wealth, upon the Continent, cannot compete with that of England and the United States, but it is wonderfully high as compared with what it was in 1875. An unexpectedly large percentage of this surplus is being spent on art. The type of collector who spends his money this way because it is fashionable, and because he really has more of it than he can place off hand without yielding to some such hobby, has sprung up here, too.

The springing up of such new collections, even if they are not formed with an eye to the saleroom, can hardly compensate for the loss of one of the fine old collections which arose before the desire had assumed the shape of a fad, and was founded on genuine love and understanding. Adalbert von Lanna formed his wonderful collections at a time when it was the custom for the man of surplus means to devote them rather to the ballet or the turf. Barring the entailed possessions of ancient noble families, there are probably very few art collections in countries of the German tongue of such signal importance as the Lanna collection at Prague and the Figdor collection at Vienna. A costly catalogue of the von Lanna glass and ceramic treasures and *objets d'art* is in print. The sale of these things is announced for the end of this year or spring, 1910. The fine prints were catalogued by me in 1894–1895; an illustrated edition appeared in two volumes in the latter year. The drawings by old masters have never been properly catalogued; the same may be said of the magnificent art library. The fine prints (fifteenth-seventeenth century) come up for sale at Stuttgart, May 11–22; the eighteenth-century prints and drawings will be sold likewise at H. G. Gutekunst's next spring.

My catalogue of 1895 describes about 10,000 prints. It did not lie within the scope of my task at that time to correct attributions. The prints were catalogued under the names under which they had been purchased by their owner. In preparing the sale catalogue, some corrections have been made; in some very important cases the chances for such corrections have been overlooked. The important departure of the sale catalogue is that it contains scarcely half the material, which the official catalogue of 1895 discovers. A mass of prints, good enough by themselves, but distinctly the work of masters of secondary importance, has been withheld. If it could be said in 1895 already that few collections could show up so fine and high a standard as the one described in those two volumes, the selection now offered for sale may almost be called unparalleled. Nothing like it has been offered since the Santarelli and Durazzo sales. For such sales as the Buccleugh, or Morrison, or Straeter, may have competed in quality with the von Lanna, but they were much smaller.

The Lanna sale offers about 70 wood-cut incunabula, among them nearly all those of the Old Weigel Collection, the whereabouts of which Schreiber could not trace in his 'Manual.' There are about 120 fifteenth-century Cisalpine engravings on copper, among them several unique things. The principal *forte* of the collection lies in its Cisalpine sixteenth-century prints, above all in the so-called 'Little Masters.' Only seven of the 259 Sebald Behams which Bartsch describes are missing, and to make up for them there is among others a magnificent impression of the excessively rare *Ammon and Thamar* (Loftie, 173) of which only two other impressions are known. There are 87 Barthel Behams, 84 Altdorfers, over 300 Aldegrevers, and other 'Little Masters' in proportion. Some of the Bink, Claes, Baldung have not appeared in any sale for fifteen or twenty years. There are nearly a thousand Dürer items, woodcuts, copies and books included. Among them there is a finely coloured copy of the first edition of the Triumphal Arch, and excellent impressions of all the copper engravings, excepting such of course as, for instance, the pseudo-Dürer Sudarium, which no collection of modern origin can possess. The catalogue is also rich in anonymous prints and prints with monograms of the sixteenth century.

Among later work the chiaroscuros by Goltzius, the Nanteuils and, above all, the superb Rembrandts are distinctive features. The Italian section is not so large; it contains, however, some fine Marc Antonio Raimondis, two so-called Baldinis, three Jacopo de' Barbaris, two Domenico Campagnolas, a Giulio Campagnola, two Mantegnas, two Nicolettas, and two Robettas.

Even these few indications will suffice to show how important the sale promises to be. No collector of fine Prints can afford to miss it.

Art in Germany

The Berlin Academy, whose last winter show of British eighteenth-century portraits proved to be so famous a success, follows it up this year with another portrait exhibition, into which a few Dutch and French still-life pictures have been introduced to relieve the monotony on the walls. All the paintings are in the possession of Berlin collectors who are members of the Kaiser-Friedrich Museum Society. The Society has often, already, been of great value to Director Bode, and of what value he has been to the members is amply proved by the present exhibition, many of the treasures of which came to their owners only by virtue of Bode's help. The array of names of artists represented is quite formidable. Among Italians there are Bacchiacca, Giov. Bellini, P. Bordone, Botticelli, Bronzino, Bugiardini, P. Caliari, Cima da Conegliano, B. Licinio, Pontormo, J. Robusti, Raffaello Santi (the *Giuliano de Medici* portrait), B. Strozzi, and Tiziano Vecelli. It need not be said that some of these ascriptions are liable to be doubted. There are few French portraits, by Rigaud, Tocque and Vigée-Lebrun, and only two names that may be called English School, viz., P. Lely and Angelica Kauffmann: also two by Goya and a *Cardinal* by V. Lopez. The German School is slightly more strongly in evidence, being represented by B. Bruyn, Kupetzky, Sandraert and B. Strigel. Besides several portraits by old anonymous masters of the Netherlandish Schools, we have from these parts P. v. den Bosch, Van Dijck, G. Flinck, Hals (no less than six notable portraits !), A. Thomas Key, Mierevelt, Mieris, A. Mor, Moreelse, Netscher, Palamedesz, F. Pourbus, Rubens, R. van Rijn, Terborch and Verspronck. Rembrandt is a 'speciality' of the Berlin collectors, one may say. The *Heudrikje Stoffels*, the portrait of Rembrandt himself, and a male portrait, dating from about the year 1665, are the best exhibited here.

The famous Schack Gallery at Munich will in the course of this month be removed from the building which Count Schack had erected for it, to the new quarters of the Prussian Legation at Munich.

The death of Alfred Messel will fortunately not affect the erection of the new museum buildings at Berlin seriously. For more than a year the dying master directed all his energies to the completion of the necessary plans and progressed sufficiently far to enable his successor to carry out his plan. Ludwig Hoffmann has been selected for this task. He and the late Messel were distinctly the two foremost modern architects in Berlin.

H. W. S.

ART IN AMERICA

AN UNPUBLISHED PICTURE BY GIOVANNI BELLINI

UNTIL a few years ago, all Giovanni Bellini's admitted works were still to be counted on this side of the Atlantic, but it is a significant, though hardly a surprising fact, that, apart from the early *Madonna and Child* which, for some time past, has formed one of the chief attractions of Mr. Theodore Davis's collection at Newport, two, at least, of the most recently re-discovered panels of the great Venetian master have found their way across the waters—one further to enrich the already imposing collection of Mr. John G. Johnson, of Philadelphia, the other to adorn the walls of the Metropolitan Museum at New York. Both these last-named works have been carefully described in the pages of THE BURLINGTON MAGAZINE,[1] and to them I would now add another and not less interesting picture by Giovanni, which has lately become part of the little-known but valuable collection of Mr. D. F. Platt, of Englewood, New Jersey. Mr. Platt's panel does not differ in its subject from the above-mentioned paintings, all of which are representations of the Madonna and Child. In the way in which the oft-repeated theme is treated, however, it is distinct from them all. The accompanying illustration will afford the reader a better idea of the peculiarities of the simple and beautifully balanced composition than could any written description, and will, I trust also do away with the necessity, on my part, of further defending its attribution to Bellini. A few words, however, regarding what the photographic reproduction cannot give us—*i.e.*, the colouring of the picture—may not be amiss. The Virgin is enveloped in a mantle of deep sea-green, which shows between its folds at her breast and about her wrists touches of a carmine tunic, lightly embroidered with gold, and revealing, in its turn, the edges of a white chemisette. The Christ Child is clad in a short lavender-tinted shift, worn over a transparent muslin under-shirt. The sky, unlike the usual blue skies of Venetian painting, is of a limpid green, untroubled save by a few light diaphanous clouds in its upper reaches. Below, to the right, is the mere suggestion of a landscape in the shape of a hillock of darker brownish green. The entire colour-scheme, with all its effectiveness, is sober and dignified to a high degree, and in perfect keeping with the general spirit of the work.

To fix the exact date of this panel would be, perhaps, an impossibility, but there can be no very great difficulty in fixing its approximate position in the list of Giovanni's remaining works. That it still belongs to the earlier part of his career is evident at a glance. The picture with which it shows the greatest affinity is the unsigned and little-known panel of *The Virgin Adoring the*

[1] See Vol. ix, pp. 350, 357, 363 (August, 1906).



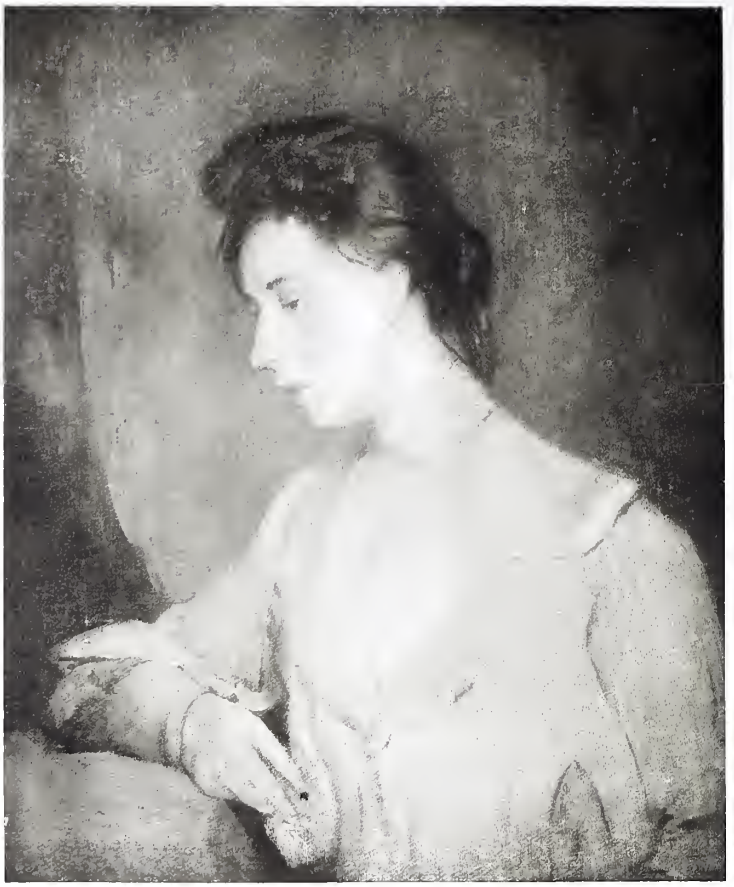
THE VIRGIN AND CHILD. BY GIOVANNI BELLINI
IN THE COLLECTION OF MR. D. F. PLATT



THE VIRGIN AND CHILD. BY GIOVANNI
BELLINI. IN THE MUSEO CIVICO, VERONA



THE GREEN BODICE. BY J. ALDEN WEIR
IN THE METROPOLITAN MUSEUM, NEW YORK



THE ROSE PINK BODICE. BY J. ALDEN WEIR



A FACTORY VILLAGE. BY J. ALDEN WEIR

Sleeping Child (No. 110, formerly ascribed to Gentile) in the Museo Civico of Verona, of which work I also append an illustration.[2] The similarities in type, composition and spirit between the two pictures are too apparent to require pointing out. The Virgin, in both cases, is not the least beautiful among those which Bellini has given us, and there is, furthermore, a depth of feeling and of sentiment here, quiet and suppressed as it may be, which, goes far beyond that of some of the master's works. Mr. Platt's picture is, however, if anything, the later of the two paintings in date of execution; the forms are somewhat fuller, the draperies simpler and broader and treated with a greater freedom than are those of the panel at Verona. The picture at Englewood, in fact, already marks the beginnings of a new phase in Giovanni's development.

Mr. Platt's picture was purchased, some few years ago, in a picture-dealer's shop at Venice, and was, at that time, so thickly bedaubed with varnish and coated with dirt as barely to permit a recognition of its subject; the Virgin's head was reduced to a blackened silhouette, while that of the Christ Child was hardly distinguishable. It was only after undergoing a careful cleaning at the hands of Signor Cavenaghi that its real beauty was disclosed. Fortunately the treatment which it had suffered during past centuries was not of such a nature as to leave any serious marks behind it, and but for one or two slight abrasions the panel is in very fair condition. The thick layers of varnish and dirt seem, in fact, to have acted as preservatives in regard to the original colouring, which has now regained, thanks to Signor Cavenaghi's intelligent care, much of its former freshness and depth. All in all, this latest addition to the list of Giovanni's works is not an unimportant one, and is rendered the more interesting owing to its proximity in date to the discovery and purchase of Mr. Johnson's picture and that of the Metropolitan Museum. Nor would it be an exaggeration to say that, in point of pure beauty, Mr. Platt's panel worthily holds its own against its rivals. But this is not the only painting of interest in Mr. Platt's collection, regarding certain other pictures of which I hope to have more to say on another occasion. F. MASON PERKINS.

THE ART OF J. ALDEN WEIR

AMONG the American pictures in the Hearne gift to the Metropolitan Museum is a canvas by Julian Alden Weir—a quiet and unpretentious piece of work, yet one that imposes itself with a certain air of authority. It not only holds its own in its immediate company—and there are pictures of great merit among its neighbours; one feels that it would hold its own anywhere else in the Museum or in any other museum. It has real qualities, in a word, and a work of art with real quality is at home anywhere. In this case the quality is that of fulness of colour and a superb completeness of tonality; it is achieved in these respects, and whatever superiority of form or composition or idea other works may evince, no contrast could take from its finality. And it is not an obvious scheme of colour or an easy problem of tone that the painter has chosen. While the larger part of the canvas is occupied by grays and blacks, the bodice, which gives the picture its name, is of a rather extraordinarily vivid green, which it cannot have been easy to reconcile in such a triumphant harmony; and the exact discrimination of the slight differences of tone which distinguish the real figure from its almost equally real reflexion required the utmost subtlety of observation. A most beautiful note, and one that adds the finishing perfection to the orchestration of colour, is the dull gold of the mirror frame.

Not all Mr. Weir's pictures have been so successful as this one. He has always been an experimenter, and each picture has been to him a new problem for which a new solution was to be found. He may almost be said never to have learned anything—certainly he has never formulated anything. The temper of youth has been remarkably prolonged in him and he has never been able to settle down to the production of something the success of which was assured by previous practice. Perhaps he would have made a deeper mark if he had been differently constituted, but he would hardly have been so interesting. All of his work, successful or unsuccessful, is, one may say, early work, and has that charm which makes the early work of many a master more delightful than his mature production—the charm of freshness, of unexpectedness, of strenuous effort or of happy audacity. It is not likely that he will change now—he will remain to the end the student rather than the assured master of an acquired style; but he will be the genuine artist and the perfectly sincere painter he has always been. His work will be fragmentary, perhaps, with many loose ends not woven into the fabric, but it will contain many passages of refined beauty, and it will always give plentiful evidences of a distinguished and individual temperament.

There has been a certain order in his experimenting, however, and something not unlike the 'three manners' one used to hear so much of may be distinguished in his production. In the late seventies and the early eighties his work was very low in tone, inclined to blackness. At this

[2] I have long been convinced that this panel is a genuine work of Giovanni's brush, despite the fact that it has never yet figured in the accepted lists of his works. I am glad to note that Dr. Frizzoni is of a like opinion. In its present condition the picture certainly merits a careful cleaning, such as has recently been accorded to the other Madonna by Giovanni in the same collection.

time he did a few subject pictures, but he has not made many efforts of the sort—the problems of pure painting have satisfied him. Some of the early portraits were very fine—there is one such, of an old actor, in the collection of the Players' Club—and he was already studying landscape ; but the most interesting work of this period is perhaps to be found in the pictures of still life which he painted in great numbers. They had at that time no commercial value, and many of them were painted over. I saw one of them lately—a study of an apple twig, with the apples upon it, hung against the wall—flowingly painted with a full, rich paste, sombre yet rich in colour, a delight to look at as mere workmanship. Then there was a brusque reversal of outlook—the painter became interested in the modern effort for the representation of light, his broad handling was broken up into hatchings, his dark tone was replaced by a light, sharp key, and, for a time, there was danger of chalkiness replacing blackness. Gradually the pendulum has swung back again, and such a picture as *The Green Bodice* is almost as dark as those of his first period, though far more coloured. Almost all that is left of his distinctively impressionist phase is the curious, woven brushing frequently, but not always, to be found in his present work.

Such is the handling of the picture in the Metropolitan Museum ; that of the other two figure pieces I have chosen for illustration is entirely different, and they are selected for that reason as well as for their intrinsic beauty. The odd coincidence of the titles the artist has given them was not perceived until the choice had been made. *The Green Bodice* is painted directly, vivaciously, with a somewhat chippy touch — a handling eminently in harmony with the gentle sprightliness of the sitter ; *The Rose Pink Bodice* is fused, glowing, indecipherable in handling, a technique that might have been thought out to express the delicate pensiveness of the head. As a matter of fact this canvas was begun as a technical experiment after reading some account of the method of Reynolds. A mass of zinc white was first laid where the head was to appear, and the other colours were struck over and into this while it was still wet. The result is a pearly, creamy luminosity, altogether delicious. After such a success, another artist would surely have repeated the experiment, if he did not definitely adopt the method for all future work. It is characteristic of Mr. Weir that he has never again painted in the same way.

Each of these canvases is a beautiful and successful piece of painting, and each of them is, even better, a profoundly human and sympathetic interpretation of a personality. Whether or not they are 'likenesses' one cannot say, but there are a reticence, a delicacy, a manly tenderness in them—a gentlemanliness and sense of breeding—that are invariable in the artist's treatment of women. He could not be vulgar or ostentatious if he tried. It is so that one might wish one's wife or sister painted, neither idealized nor made a pretext for cleverness, but studied with attention and respect for the expression of such beauty of person or character as might exist.

If Mr. Weir has shown little interest in the subject, and has cared more for painting than for picture-making, he has the true painter's interest in a variety of material. His business is to paint, and to paint anything. Landscape, still life, the figure—he is interested in each, and sees no reason for confining himself to a specialty. What he paints must be something he can see, and his temper is that of accepting it as it is for what beauty is in it. He finds a great deal of beauty in unexpected places, and, as a landscape painter, has poetized for us much that others would have found unpromising. One cannot imagine him going far afield in search of scenic effectiveness, or rearranging the matter near at hand by compositional formulæ. There is light and colour and air everywhere—there is even beauty of composition if you can find it—often a piquant and original beauty that one could not have invented. Only it is beauty you must look for and be sensitive to—it is beauty that you must penetrate to by deep and submissive study, if you would not produce the photographically commonplace. So you may find something paintable in any bit of hillside pasture, or get material for a work of art from a truss bridge painted with red lead, as he has done.

Perhaps the best of Mr. Weir's landscapes, as it is certainly one of the most important in size, is the *Factory Village* here reproduced, and it is a capital instance of his scent for unsuspected beauties. In arrangement, this picture with no foreground—the presence of the unmanageable railway only indicated by the telegraph pole which cuts so tellingly against the light—with its great tree to the left, its tall chimneys and belfries, and the innumerable red and white houses speckling the wooded hillside beyond, is as oddly fascinating as a Japanese print. Its quiet blues and greens and whites, exquisitely combined and modulated, are judiciously enlivened by the dull scarlet of the roofs ; its massing of light and shade is broad and effective. It is a conscientious and masterly study of a bit of nature—it is at the same time a noble work of art.

I could wish to illustrate and to comment upon many other of Mr. Weir's pictures—he is harder to understand from a few examples than are most painters—but various as these are, they all show the same man behind them ; not an impeccable craftsman, but an artist to his finger tips and, when most happily inspired and most successful, a great artist.

KENYON COX.



Jeremy Walker fec.

Margaret Wyat, Lady Lee (?)
attributed to Holbein
In the collection of Major Charles Palmer

EDITORIAL ARTICLES

UNANSWERED QUESTIONS ABOUT THE NORFOLK HOLBEIN

WHATEVER the result of the negotiations for the purchase of the Norfolk Holbein, the crisis will at least have done the country one distinct service. It will remove definitely and finally any doubt which the public may have felt as to the reality of the peril which threatens the important works of art remaining in private possession in England. If such a masterpiece as the Norfolk Holbein, which, on historic and artistic grounds alike, is of supreme importance to the country, can be sold by our premier Duke, and neither the authorities, the public nor the Government can afford to save it, even when some two years' notice of the sale has been given, no other masterpiece in the country, however great its owner, can henceforth be regarded as safe.

The record of this particular picture is not one to encourage optimism.

More than a quarter of a century ago the Norfolk Holbein was lent to the National Gallery, with the idea, if not with the definite understanding, that it might some day be acquired by the nation, its owner recognizing that its relation to the history of England was important, while its connexion with his own family was slight. There it has remained ever since, each successive Director apparently hoping that it would ultimately be acquired by gift instead of by purchase.

All the time its market value had been steadily rising, and some two years ago the Duke of Norfolk was approached by a foreign agent with a view to its purchase. The Duke, as the chief layman of the Roman Catholic Church in England, was feeling, it is said, the menace of the Government's education policy towards teaching in Catholic schools, and therefore lent an ear to the tempter. The price offered for the picture was, of course, exceedingly high (£60,000); its unique importance being accentuated by the fact that it had for so many years practically formed a part of the permanent collection at Trafalgar Square. The agent, it is said, communicated with the Museum of Berlin, and that of New York, but his offer was rejected by the authorities at both institutions, since they were unwilling to deprive the National Gallery of a treasure which had hung there so long.

In January, 1908 (if not before), the authorities of the National Gallery were definitely warned of the danger to which the picture was exposed, and communications with regard to it were duly opened. The Duke agreed to give the nation the first chance of buying the picture, and at a reduction of £20,000 (as was then understood) from the original figure, on condition that any appeal made in connexion with the affair was made privately.[1] More than one prominent member of the National Art-Collections Fund interested himself in the matter, and it was hoped that the necessary amount would in time be raised. Suddenly, at the beginning of September, came the news of the purchase of a portrait group by Frans Hals for £25,000. The mere fact that such a purchase was made at such a time and at such a price seemed to indicate to those who were interested in the fate of the Norfolk Holbein that all

[1] The exceedingly able letter in 'The Times' of May 20th suggests that the Duke declined to state any price to Sir Charles Holroyd, and practically left the nation to bid against the dealers. If this, on inquiry, proves to be true, it is clear that the Duke, and not the authorities of the National Gallery, must bear the blame for this discreditable business. Yet another report states that the Duke declined a definite offer from the authorities of £40,000. Only a formal inquiry can determine what course negotiations actually took.

anxiety with regard to its safety was over. If the authorities could afford £25,000 for a picture by Frans Hals, they could surely have no anxiety about the fate of the far more important picture which had for the past six months been hanging in the balance. We expressly mentioned this in our article dealing with the Hals purchase.[2]

One or two points at least are clear. If fear of impending legislation was the stimulus which drove the Duke of Norfolk to sell this historic masterpiece, the Government has not behaved ungenerously towards the National Gallery. It contributed, we understand, towards the enormous sum of £27,000 which was paid for the Cattaneo Van Dycks; it certainly gave £12,500 towards the cost of the Hals, and it has now promised £10,000 towards redeeming the Holbein. In existing political conditions more than this could hardly be expected.

Who, then, is really to blame? The condition mentioned by the Duke last year—that no public appeal should be made to buy the picture—was comprehensible, in view of his social and official rank. A premier Duke of England does not show to advantage when he is the subject of a public appeal. That the condition was also vain and foolish events have proved too clearly. The nation may have to lose the picture altogether; while the splendid family tradition of the house of Arundel is marked with an indelible blot.

'Yet,' the cynic will say, 'the Duke's stipulation was not such a very foolish blunder: it has put an extra £21,000 into his pocket.' The taunt is premature. But, if the Duke proposed a foolish condition to the authorities last year, that was surely no excuse for their inaction?

One or two, at least, of the Trustees are so highly placed that a few lines from them, even to a Duke of Norfolk, would have been enough to remove or to modify a condition with so little common sense behind it. Was that effort ever made? Was that letter ever written?

Again, what steps did the authorities take to save the picture? Did they consider ways and means, as men face to face with an emergency? Did they at once approach the Treasury? To these questions the nation deserves some reply.

That Sir Charles Holroyd was concerned and distressed about the matter we know. Were his pathetic speech at the Annual Meeting of the National Art-Collections Fund the only evidence to that effect (and it is not), it would be plain that he felt the gravity of the crisis. Then how, oh! how, in September, 1908, did the authorities come to spend £25,000 upon a picture by Frans Hals without a tithe of the artistic merit of the Holbein and without a hundredth part of its historic importance?

Can they have imagined that the failure of the Education Bill relieved them of responsibility for the endangered *Duchess?* That they were taken by surprise at the last is only too clear. The Duke had apparently promised that, in any event, the nation should have the first offer of the picture—and he kept to the letter of his word. The picture was offered by him to the nation for nine days in April of this year at the price of £60,000, at the very moment when the Director was abroad on a holiday. The days, of course, elapsed without any action being taken, and Messrs. Colnaghi, outbidding a rival firm, secured the masterpiece for £62,000.

Even when this disaster had happened, the authorities formally stated that they could not make any contribution whatever to the purchase fund, although it is a matter of common report that, only a month or two ago, they had all but

[2] See BURLINGTON MAGAZINE, Vol. xiv, p. 3 (October, 1908).

decided to find £7,000 for the purchase of a Florentine picture which, on evidence brought forward by one of the Trustees, was shown to be a modern forgery.

It seems the authorities of the National Gallery and the Duke of Norfolk have some awkward questions to settle between them. Either the authorities have by their negligence been guilty of a gross breach of trust, or the Duke has lulled them with false assurances of security. There is no escape from the dilemma.

Now, the record of the National Gallery during the past few years is not one to inspire confidence. The Rokeby Velazquez might have been bought for £18,000—it cost a scandal and some £40,000. Since then we have had to pay enormous prices for second-rate pictures, and have acquired others which ought never to have been hung in the National Gallery at all. It is notorious, too, that the administrative system at Trafalgar Square, such as it is, works with excessive and increasing friction.[3] We could more easily believe the National Gallery guiltless had it blundered less consistently during the past few years.

On the other hand, it is surely almost incredible that the Duke deliberately misled the authorities as to his intentions. If he did so at all, he misled them innocently; yet his mistake has resulted in discredit to his own name and in the prospect of heavy loss to the nation. In such circumstances there is only one thing which a man of honour can do, and we have no doubt the Duke will do it.

One factor in the situation must not be overlooked. England cannot expect to keep even the few irreplaceable masterpieces which she still possesses unless she is prepared to pay for them, and many of the letters about the Norfolk Holbein which have filled the papers have apparently been written by people who seem only too glad to find some excuse for shirking this elementary duty. That someone has blundered, that awkward questions have to be answered, is clear enough. Yet the fact does not affect our immediate business, which is to secure the picture by backing the National Art-Collections Fund, upon whose shoulders this heavy burden has been so inexplicably cast. May the Fund redeem our national credit, as it did in the case of the Rokeby Velazquez!

To allot the respective shares of blame for this sinister business is no part of the duty, already distasteful enough, which we have attempted to discharge. Yet to leave the affair in the region of gossip and suspicion is not only to do grave injustice to individual persons, but also to perpetuate a system which has definitely and undeniably failed. The kindest thing in the end to those responsible will be to sift the matter fearlessly at once.

[3] Of the individual capacity, taste or public spirit of the Trustees the country has had frequent evidence. Indeed, the striking contrast between their personal ability and the continuous ill-success ot their corporate efforts is the strongest proof that the system upon which they work is radically bad. The list of great pictures lost to England during the past few years, which was recently published in 'The Morning Post,' is conclusive on this point. It is an open secret, too, that the unique Fragonard Room from Grasse, now among the treasures of Mr. Pierpont Morgan's collection, might have been obtained by the National Gallery *as a gift.*

THE MERTON ABBEY TAPESTRIES

A COMMUNICATION received from a well-known and public-spirited art lover calls attention to the fact that Messrs. Morris are considering whether they shall not give up their Merton Abbey tapestry looms and turn adrift the long acquired skill of all the workers. 'Here is a British industry training lads and girls in a useful art of a

most beautiful kind. It has now reached perfection (gone a little beyond it, perhaps). *The Passing of Venus* is really, I think, the most beautiful thing reached by modern art, and their other works are wonderful, though perhaps too natural for decoration. If they were antique, people would just tumble over each other in the struggle to get them. *The Passing of Venus* is about three times the size of *The Star of Bethlehem*. It has taken six years to work and costs no more than £1,500. If men are tired of Burne-Jones, there are works in quite different styles, much more modern, that would suit a master of hounds. If this sort of work cannot get proper support from wealthy Englishmen, the talk about art and the rage for antiques must be rather hollow.'

We have so frequently commented in these columns upon the myopia of English collecting, which concentrates its interest and its efforts entirely upon the works of the past, that we must naturally sympathize with our correspondent's appeal for one of the most important and significant of our native industries. Tapestry, ever since the middle ages, has occupied so large a place among the world's decorative arts that the craft stands in no need of defence. But as a nation we have failed to recognise that the particular development of tapestry weaving created by William Morris is the most important achievement of its kind since the eighteenth century, if not since the days of Raphael. The craft is one which in the past has had the support of state or royal patronage; that these English looms should be maintained only by the generosity of a few private persons is not their least creditable feature. We spend vast sums, as at South Kensington, for housing the arts of the dead, but it appears that the Board of Education and the private collectors of to-day are no wiser than their predecessors with regard to the products of living craftsmen. If the Merton Abbey looms are given up, the fact will be only one more proof that as a nation we have abdicated our place in the van of progress, and deserve to be succeeded by a more generous and enterprising race.

Moreover, the moment the tapestry workers are dispersed, and it becomes certain that there will be no increase in the very limited number of their productions, the opportunity for speculation will begin, and the officials and the private individuals who have failed to buy them now will either have to buy them at vastly enhanced prices, or to join in the common wail that they cannot afford such things, and must let them go to richer countries.

NOTES ON THE PORTRAIT EXHIBITION IN PARIS—I[1]

BY ANDRÉ PÉRATÉ

THE Exhibition of a Hundred Portraits of Women, so pleasantly organized in the Salle du Jeu de Paume at the Tuileries, not only promises to be the great social success of the Paris season, but gives us, besides, much keen, artistic enjoyment and the hope of solving some interesting problems. The surprises offered are almost all in the French gallery. Whatever pleasure one may feel in the preceding gallery, it is evident that the glory of Gainsborough, of Reynolds and their English rivals is not enhanced there, whereas several of the finest French masters of the eighteenth century are shown for the first time in circumstances which enable us to judge of them, a thing impossible at the Louvre. M. Armand Dayot and his coadjutors have been fortunate. The portraits which they have so zealously gathered together deserve serious study. I must be excused here for supplying only some notes and an outline of that study.

First must be mentioned the charm, to be enjoyed only in the early part of the day, of a

[1] Translated by L. I. Armstrong, L.L.A.



THE LADY WITH THE CARNATION. BY J. M. NATTIER.
IN THE COLLECTION OF BARON HENRI DE ROTHSCHILD



THE COMTESSE DE VERRUE (?) ATTRIBUTED TO WATTEAU
IN THE EXHIBITION OF A HUNDRED PORTRAITS OF WOMEN, PARIS



THOMAS GERMAIN AND HIS WIFE. BY LARGILLIÈRE. IN THE
EXHIBITION OF A HUNDRED PORTRAITS OF WOMEN, PARIS

solitary visit to this *salon*, where so many dumb glances and smiles welcome the spectator: all the looks and all the smiles grave, discreet, tender, frivolous, mocking, brilliant, even bold and challenging. After the artificial and often sensual grace of Largillière and Nattier, there are in Perronneau, Duplessis, Danloux, David an enchanting *esprit*, frankness and simplicity.

During these hundred—or rather eighty—years of French painting there has been a marked evolution. The art of Louis XIV has become modern art, the art which we enjoy to-day. Amongst the anonymous pictures in the exhibition there is a marvellous painting, which appears to be contemporary with the classical age, and is still entirely penetrated with the influence of Rubens. This portrait, which would be considered Flemish if it were not for the costume, represents, according to the catalogue, *Jeanne d'Albert de Luynes, Countess of Verrue*, who died in 1736. It is an extraordinary bust portrait of an old lady, whose cap of white lace is covered with a black mantilla (Pl. II,1). The modelling of the face is so masterly, the harmony of the blacks, blues and greys is so skilfully disposed round the light flesh tones that a name rises to the mind, that of Watteau. But the last works of the master who died so prematurely have a fire which carries us far from this; and this painting recalls, with more imposing grandeur, the beautiful and sober portrait of M. de Julienne, from the Groult collection. If, then, we adopt the attribution to Watteau, the dates would make us hesitate to retain for this enigmatical person the name, for which we have no sure guarantee, of the Countess of Verrue.[2]

At the opening of the eighteenth century, fashion took a direction entirely different from this incomparable simplicity. People had a fancy for the play, for operatic disguises, for mythology; all women became heroines or goddesses. Such is the result of the grandiloquent doctrines of a Charles Le Brun: his Olympia descended to earth becomes eternal there, and soon the *bourgeoises* themselves aspire to honours at first reserved for the royal favourites.

Rigaud and Largillière are contemporaries; but only the latter, who belongs chronologically more to the period of Louis XIV than to that of Louis XV (he died a nonagenarian in 1746), can be considered as one of the masters of the new painting. His choice of warm and brilliant colouring attaches him to the old traditions; but he introduces a softness, a melting quality, which was unknown before his time. The portrait of *Mlle. Duclos*, of 1712, which belongs to the Comédie-Française, is still a hybrid work. The famous comedian is represented in the *rôle* of Ariadne. A rock and some russet trees frame the scene; at the back, under an almost nocturnal sky, with a slight reddening along the horizon, are the sea and the ship which is carrying Theseus away; and in the foreground of the scene, Ariadne, with powdered hair and diadem of feathers, declaims her despair. Her artificially reddened eyes, her white neck and her rather short, gesticulating arms, gleam against her sumptuous purple dress. A genie hovers above her, and crowns her with stars. He holds a sceptre, a crown of laurels, and a mask; yet he is more than useless, for by his mythological intrusion he spoils for us a superb theatrical portrait, and a very realistic portrait—the first of that long list which ends, after two centuries, with the *Réjane* of Besnard.

The Marquis de Chaponay's *Mme. de Parabère* also appears in the midst of theatrical accessories. But is she really Mme. de Parabère, this worldly Pomona, seated at the entrance to a wood, holding in her hands the most magnificent fruits? She is dressed in a costume of pale blue silk with silvery lights, which is partly covered by a wonderful cloak of soft lilac silk; behind her is leaning a dreamy shepherd, meditating on a mask held in front of him by a Cupid, a mask in which he recognizes his own face, aged, wrinkled and deformed. What is this singular allegory? A sermon on the vanities of the world, or an invitation to pluck without delay the joys of youth? The whole of Nattier is already heralded in the admirable treatment of this portrait, almost as rich and generous as the celebrated family portrait in the Louvre, the masterpiece of Largillière.

There are more originality and attraction in the really perfect picture of the *Marquise de Dreux-Brézé*, as a fairy shepherdess, with a silver crook in her hand, caressing a little spaniel which is barking eagerly. Her dress of brocaded silk, flowered with silver and gold, her bodice with blue facings and pink sleeves, are wrapped in a pink scarf which floats behind her like a wing against a corner of blue sky; there are pale roses in her powdered hair, and only in the opening of the bodice is there a note of rosy red. It is a rare and joyous feast of colour.

The portrait of *Mme. de Migieu*, of 1730, shares, but less fully, in this grace and liveliness; there also a sash of soft rose-pink waves across a blue sky, and flowers are everywhere.

At last, in 1736, when eighty years old, Largillière painted with extraordinary firmness one of his most grave, most ample works, the portraits of the goldsmith *Thomas Germain and his Wife*, he standing, she seated by the table, on which glitters a vessel wrought by this excellent craftsman, its silver still covered with wax ornament destined for the foundry. Germain is dressed in grey; his waistcoat and shirt open on his bare neck (the

[2] Since the above was written renewed study of the portrait has only strengthened the idea that we have here a very early work by Watteau.

classical costume of a sculptor in the seventeenth and eighteenth centuries). He leans with one hand on the ewer, and with the other points to a fine silver candelabra on a bracket. The man's face is as full, open, robust and happy as the face of the woman is cold and affected. She also holds out her hand to show her husband's work. These two good tradespeople are making too much of their wares. But her rather dull face is framed in a pretty fichu of white lace, and a bright red knot on the bodice gives life to all this austerity (Plate II, 2).

At the moment when old age caused the popularity, if not the talent, of Largillière to decline, Nattier began to be known as a portrait painter. His success came rather late, but it was sudden and immense, thanks to royal commissions. He painted in 1740 the *Daughters of the Marquis de Nesle*, and in 1742 inaugurated, with the portrait of *Mme. Henriette as Flora*, that long and admirable series of portraits of Louis XV's family, a large part of which is preserved in the collections at Versailles. The pupil of the Graces (so Gresset calls him in a poem of 1737) carries off the honours in the exhibition at the Tuileries, which contains no less than eight pictures from his hand. He was fifty-three in 1738, at the time when he was painting the portrait of the *Marquise d'Autin*, which belongs to Mme. Edouard André. This painting, by an already mature man, is all freshness and youth.

All Largillière's feeling for decoration, all his worldly spirit burst out with something more suave, more mellow in the execution. What is this new, almost intangible quality which immortalizes to-day a painter so entirely forgotten scarcely forty years ago? He does not paint stuffs better than Largillière; he takes that master's wreaths of flowers, his arrangements of foliage, his cloudy skies; but he gives to the flesh tints a splendour which they lacked before, and everything receives through his brush an expression of easy and happy voluptuousness. Certainly the portrait of the *Marquise d'Autin* is a joy to the eye. The face and neck of the very young woman (she is only fourteen) stand out gently against a background of grey clouds; the contrast of the blonde flesh tints with the black of the little dog and the blue-green of the parrot, which balance on each side of the picture, the gaiety of the garland of flowers, anemones, ranunculas and roses, placed on the silvery satin of the dress, make this canvas one of the marvels of the exhibition.

The portrait of the *Marquise d'Estampes de la Ferté Imbault*, daughter of Mme. Geoffrin, painted in 1740, is almost as perfect, though less vibrant, less delicately wrapped in interior atmosphere. This brunette with black eyes and marked eyebrows, rather virile, seated in front of a large blue curtain, holds a thin black mask, the dark patch of which gives an added charm to the dress and the silvered mantle edged with a rose-pink ribbon. And on her hair a tuft of black feathers with another rose-pink ribbon is the very thing to soften any slight hardness of the face. This great painter knows every artifice. A portrait-bust of an unknown lady, of 1743, whom the catalogue surmises, without any reason, to be the *Duchess of Chateauroux*, reminds us strongly of this energetic personage. This last is perhaps even more substantial, and it is not uninteresting to notice that she wears the same head-dress, the bunch of black plumes and the rose-coloured ribbon on her powdered hair. The head and the uncovered shoulders detach themselves from a background of very dark, cloudy sky; a scarf of grey silk shot with lilac gleams is thrown over the right arm; one hand holds a silver cup filled with flowers, and the other, with a gesture habitual to Largillière as to Mignard, holds out a fine yellow carnation (Plate I).

The portrait of the *Marquise de Baglione* (belonging to the Marquis de Chaponay) dates from 1746. It is an excellent type of the semi-mythological figure of which Nattier made a speciality. He begins by audaciously undressing his model, whose chemise glides off the shoulders, and is scarcely retained by the bosom. Clouds form the throne of this beautiful creature, with her bold, voluptuous, and even provocative expression; the humid fire of her eyes, the dimple of the mouth, the palpitation of the fine nostrils speak to the senses without any reserve. She seizes flowers as if to throw them to an adorer; more flowers are strung on her arm, breaking forth from the fold of her blue mantle, while the cloudy sky, flecked with reddish lights, makes a charming harmony in the background.

We know that the mythological formula of Nattier soon provoked ridicule. We remember how Cochin, in his little 'Recueil de quelques pièces concernant les arts,' in 1757, playfully criticized the properties of these goddesses: 'There are some works,' he wrote, 'which seem opposed to decency, in which the ladies are almost naked, in a simple chemise which leaves their throat, arms and thighs bare. Apparently the garments were those they wore *en negligé* in their rooms during the summer. To this dress, which is no dress, is added a piece of silk stuff, blue, violet or some other colour, which covers nothing; it passes behind the figure and reappears on one hip. It is difficult to imagine how it was that this adjustment did not fall to the ground, since it was attached to nothing, or why it was not very troublesome to wear, since it seemed to contain several yards of stuff. Some of these ladies dressed their hair with ears of corn or other ornaments, according to their fancy; these they mingled with pearls. It seems that they took pleasure in

leaning on earthenware vessels full of water . . . which would lead one to think that they were fond of agriculture. . . . We have reason to believe that one of their chief amusements was to train birds—even those most difficult to tame, such as eagles, to which they gave white wine in golden cups. There were some who fed turtle doves; these were apparently melancholy persons. . . .'

We have renewed our taste, it seems, for this rather common voluptuousness, of which another portrait, that of the *Countess de Rigolet*, of 1752, is a still more daring specimen. But one may prefer the more intimate Nattier—if we may apply that word to Nattier—and of this Nattier the double portrait of the *Countess de Saint-Pierre and her daughter*, of 1749, is one of the most agreeable and characteristic works. The young mother, dressed in white and draped in a blue scarf, is sitting near a dressing table covered with lace. She turns back to the glass, as she prepares to place a flower and a feather in the hair of her pretty daughter, who kneels beside her holding a casket. The child is draped in a golden scarf; she is in a low-necked dress, like her mother, an evidence of the voluptuous refinement from which the painter cannot part, even in his most serious works. We may say good-bye to Nattier before this delicate scene; the other portraits exhibited at the Tuileries add nothing to the glory of the skilful and successful magician, for whom wit consisted of a touch of grease-paint and happiness of a caress of the brush.

(*To be continued.*)

AN ART GALLERY FOR JOHANNESBURG

ART galleries spring up all round us every year. The Town Council of the borough of X decides that it must not be outdone by the rival Town Council of Y, and so discovers suddenly that Art is a necessity, especially when there are ratepayers to provide the purchase-money, and local reputation to be acquired by spending it. Or some man of wealth, more enlightened than his neighbours, has accumulated works of art with which, having no heir, he decides to endow the town of his nativity or his adoption.

In the first of these cases the result is a foregone conclusion. The gallery formed under such conditions is formed by persons more or less ignorant.

Even where the generous act of a testator has provided a nucleus with a certain personal note, with the stamp of individual taste, future acquisitions will constantly tend to dilute this primal force and to divert this definite character, by the introduction of more diffuse ideals, until at last a gallery which was founded by a single man of ability and judgment comes under municipal management to be almost identical with the galleries which from first to last are the creation of the local authorities.

All follow in exactly the same lines. Having no knowledge or taste of their own, municipal galleries have to depend upon the verdict of their fellows, or upon such indications of fame as they can gather by reading the daily papers. By hook or crook the gallery of the town of A has acquired a reputation for superior insight in matters of art. Its doings henceforth become the glass of fashion for the galleries of B, and C, and D, and E. One year A buys a landscape by the famous Soaper, R.A. In the course of the next three years, B and C and D and E also possess themselves of Soaper's thoroughly characteristic gallery examples, each of which in the painter's opinion is more successful than the work acquired by A. But the triumph of B and C and D and E is shortlived. The art director of A makes a sudden *volte face* and, with disquieting impartiality, turns from London to Glasgow and buys one of the dashing palette-knife pieces of Jock McPie, R.S.A.

The purchase spreads consternation in the honest minds of the burghers of B, C, D and E. Muttering, 'rank Impressionism,' with teeth clenched tightly over their cigars, their art committees repair to their local Free Libraries, and demand from the trembling librarian some information about the Glasgow School. That functionary, after hunting through the popular fiction with which his shelves are loaded, after a furtive examination of the collected works of Mr. Crockett and the Rev. John Watson, and with uneasy memories of an author named Galt, for whose works there is no demand, and which in consequence have got buried in the store room, says that he will make inquiries. In due course literature arrives from Messrs. Simpkin Marshall, the Whiteley of knowledge, and the astonished art committee finds itself face to face with a new storehouse of harrowing facts in solid print.

Magazines, volumes in demy octavo, volumes in quarto, volumes in folio, all agree in recognizing that McPie is one of the world's immortal artists, that his work is represented in the Chantrey Bequest, at Dunedin, in the Schnitzel Gallery at Neuschweinstein, at Lemburg and at Blackpool: that he received honourable mention at the Salon, and a bronze medal at Chicago, and that, in comparison with him, Soaper and his fellow Academicians are but extinct prehistoric local reputations, fumbling, timid bunglers, who have no thought of 'pigment,'

of 'values' of 'decorative quality,' who have never even made the needful pilgrimage to the shrine of Velazquez.

With true British pluck the art committees of B, C, D and E swallow the disconcerting pill. MacPie is just as expensive as Soaper, R.A., indeed is rather less elastic in the matter of prices, while the charges of 'Impressionism' and other hateful heresies which the councillors who do not serve on the committee bring forward when the choice is discussed, are hard to rebut even with the help of the newly acquired jargon. All at once fresh news arrives which necessitates another change of policy.

The go-ahead gallery of A has discovered the early Victorian costume-piece, and criticism at B, C, D and E has to be adjusted hastily to this new phase of artistic endeavour. The adjustment is made at last, and so the game goes on, with the result that all these municipal galleries in the end are absolutely alike. Each represents the same successive types of popular fashion, and, what is more tiresome, each represents them by examples exactly similar. Were Soaper, R.A., or MacPie to depart for one instant from the type of subject and the method of painting associated with their respective names, they would be cutting their commercial throats. Were Soaper to paint a masterpiece, who could possibly call it a characteristic Soaper, and what does a gallery want except thoroughly characteristic works?

The really good artist never comes within the municipal purview during his lifetime. While he is young he is never heard of; when he is middle-aged he is the butt of cheap wits; when he is old his pictures are judged by the standard of his earlier periods. Only when he is dead, when a picture has been secured for the nation, and dealers have put up his prices for the benefit of the American market, will an art committee begin to discuss him and to speculate how some local magnate may be flattered into presenting an example of this famous English master to their gallery.

Indeed the foundation of a public art gallery is no easy matter: if we may judge by the dismal results which most recent foundations in England show. The gallery started at Dublin by Mr. Lane is a conspicuous exception. Municipal muddling in the future may possibly lower the average excellence of the present collection by unworthy additions: yet it can never wholly deprive the gallery of its great initial advantage over collections made with less energy, ingenuity and judgment.

The Dublin Collection, we may note, covers so wide a field that it was impossible to represent all the artists included by equally important examples. While tending to secure an effect of immediate completeness, such a plan is open to one objection. It leaves a loophole for the insertion, under less watchful direction than the present, of works of inferior rank, as things not demonstrably less suitable for public exhibition than some of the slighter pieces already contained in the gallery.

Mrs. Lionel Phillips, the founder of the scheme for a gallery at Johannesburg, has started on a different principle. By acquiring at once three of the most notable works of Mr. Wilson Steer, she has set up at the outset a standard of power and beauty which must inevitably have a permanent influence for good upon all subsequent acquisitions that may be accumulated round this nucleus. Had this bold choice been the outcome of a long considered and subtle policy, it could not have been better.

Among the painters of to-day Mr. Steer is steadily advancing to the foremost place. The recent exhibition of Fair Women at the New Gallery proved that his portrait, *Mrs. Styan*, could hold its own in the formidable company not only of our strongest moderns, Mr. Sargent and Mr. John, but even among the most distinguished artists of nineteenth century Europe.

That the relative place of his landscape may be even higher seemed possible, nay, even probable, after a deliberate comparison between the show at the Goupil Gallery and the famous Barbizon collection of Sir John Day at Christie's. Exquisite, skilful and profoundly felt as the finest of these landscapes were, only the best of the Corots, the largest of the works by Daubigny, and, in a different way, the gem-like examples of Matthew Maris would have held their own in what was no more than a casual gathering of Mr. Steer's recent work. It was clear that, had the very first sketch, that of a storm, been transferred to the collection at Christie's, it would have looked like the work of a giant, while there was no single work among all these French and Dutch pictures which would not have looked timid by the side of *Corfe Castle* or *The Limekiln*. That *The Balcony* should be destined for a public gallery is, in particular, fortunate. De Hooghe, Vermeer, Chardin and their fellows have set a standard of scale for such subjects which few can exceed with impunity, and a picture like *The Balcony* can only be held to have done so when it is viewed in surroundings which allow it to retain the character of *genre*. With less perfection of design and colour, with less truth of silvery atmosphere, it would seem empty; indeed, no better proof of the painter's power could be adduced than the fact that he has succeeded with a *genre* subject upon a scale which has ruined almost all his predecessors.

The unanimous favour with which Mr. Steer's pictures have been received makes any detailed comment unnecessary. One feature only may be



CORFE CASTLE. BY P. WILSON STEER.
BY PERMISSION OF MRS. LIONEL PHILLIPS



THE BALCONY. BY P. WILSON STEER.
BY PERMISSION OF MRS. LIONEL PHILLIPS

noted. The brilliant key of colour in which all his work is conceived should prove of enormous value to a public gallery. By the side of these great works, any common painting will at once reveal its commonness. To start a modern gallery with them is like starting a gallery of Old Masters with some superb Titian or Bellini. Trivial and feeble pictures simply cannot be hung in such company; their inferiority is too patent.

Johannesburg may thus be saved from the peril to which galleries less providently founded are apt to succumb. At the starting of a gallery gifts are so welcome that directors are not always very scrupulous about the character of the things given. They are anxious to cover their walls, and accept anything which comes to hand, without considering that these immediately serviceable benefactions may be disastrous to the gallery in the long run. The great galleries are those which contain the masterpieces of great artists—not those which contain numerous paintings; so that Johannesburg has done well at the outset to secure three works which will not only be a touchstone for future acquisitions, but also a permanent glory.

Moreover it is singularly refreshing in these days, when collecting is become a speculation, to see art patronage taking its normal course—to see the work of a fine painter purchased at a fair price at a time when he can still enjoy the modest fruits of his labours, and before old age encourages a commercial boom from which he can derive no benefit but empty praise, and which may even bring resentment that the paintings for which in early days he had to take starvation prices are made the instruments of profitable commerce by the very men who neglected him. Mr. Steer has hitherto received no public recognition in England (no man indeed has ever been further from seeking it), yet those who have studied the tendencies and achievements of modern art have for some time realized what is his real place, and know that the time is not far distant when this purchase for Johannesburg will appear no less remarkable as an example of the true collector's *flair* and foresight than it is creditable nowto the donor's public spirit.

NOTES ON SOME PORTRAITS OF TUDOR TIMES

BY MARY F. S. HERVEY

THE Committee of the Burlington Fine Arts Club are once more to be congratulated on having brought together a collection of pictures of exceptional attraction to students of the history of art in England. It is understood that on the present occasion the special object aimed at is to trace, so far as may be possible, the authorship of certain portraits of Tudor times. Apart from a proportion of works which lift themselves too high above the rank and file of contemporary production to admit of doubt as to the hands that wrought them, the names of the painters of many good pictures of this period, preserved in England, rest upon mere conjecture, or cannot even claim that unsubstantial basis. The present exhibition is, we are told, the first instalment of a chronological series that is promised, in the hope of throwing light on this difficult subject. Should future exhibitions maintain the high standard of interest revealed on the present occasion, valuable results may be achieved.

A goodly share of those eminent works which are exalted beyond the region of mist and doubt rejoice the eye of the entering spectator. The well-known triptych by Memlinc, containing the portraits of Sir John Donne with his wife and daughter, is here, lent by the Duke of Devonshire, who also contributes Holbein's cartoon of Henry VIII and his father, for the destroyed fresco at Whitehall, which occupies the central space at the end of the room. Next to this hangs another work of the first rank, Lord Spencer's half-length portrait of the same King. Of small dimensions—it measures 10½ by 7½ inches—and showing the bright-blue background usually associated with the miniature-work of the period, this little picture is of a surpassing beauty and mastery which claim without any reservation the great name of Holbein. Excepting the cartoon, of which Lord Spencer's panel, within its limits, repeats the pose and dress, and the powerful if repulsive head at Munich, this is probably the only example of the numerous portraits of Henry VIII attributed to Holbein, of which so much can be said.

A little further on may be seen Mr. Huth's portrait of *Sir Thomas More* which, ill as it has fared at the hand of time, must always be accounted one of Holbein's greatest masterpieces. Here, too, is the *Portrait of a Lady*, believed to be Margaret Wyat, Lady Lee, which made such a sensation at the Winter Exhibition of the Royal Academy two years ago. Whether or not this small picture is to be assigned wholly to the brush of Hans Holbein—it displays unusual redness of tone, and seems to miss something of the supreme distinction of the master—it is without doubt one of the gems of the exhibition, and is seen again with much pleasure.[1]

[1] See frontispiece. If we do not accept the attribution to Holbein, we must apparently presume the existence of some other remarkable master, of whom no precisely similar example is known.—ED.

Notes on Some Portraits of Tudor Times

The two portraits lent by Mr. le Strange, from Hunstanton, of his ancestor, *Sir Thomas le Strange*, are of much interest, especially the smaller of the two, for which there is at Windsor the original drawing by Holbein.

But amongst the many fine things that find a place here, none are more calculated to arouse enthusiasm than the three wonderful cases of miniatures by Holbein and his contemporaries and successors of Tudor times, lent by the Duke of Buccleuch, Mr. Pierpont Morgan, Mr. George Salting and one or two other public-spirited owners. Where nearly all is first-rate, selection becomes difficult; but even in this galaxy of marvels, two or three specimens shine out as stars of the first magnitude. Amongst these, the superb *Lord Abergavenny*, by Holbein, from Montagu House, seems to speak the last word of grand art in miniature form, and rivets the gaze in unending admiration. The amazing breadth and force attained in this small picture, combined with the utmost delicacy of modelling and execution, and the grandeur of the character expressed, raise it to a plane seldom reached even by the greatest artists. The fine drawing, by Holbein, of this personage, from Wilton, where it was formerly called *Thomas Cromwell*, may be seen not far off. Another miniature of surpassing beauty is the well-known *Mrs. Pemberton*, also by Holbein, lent by Mr. Pierpont Morgan; whilst Mr. George Salting contributes, amongst other notable things, the only two miniatures in existence which may be attributed with some degree of assurance to Lavina Teerlinc. These portraits of two little children, dated 1590, are so distinct in character that it should be easy, with these for touchstones, to recognise her work in other cases, should good fortune bring any such to light. Again of splendid quality, is the miniature representing *Queen Mary I*, by Sir Anthony More, belonging to the Duke of Buccleuch.

After all, however, the aim of the exhibition is scientific rather than aesthetic, and we must turn to some of the objects for which it was more particularly organized.

Passing with a bare word of appreciation over the series of early English Kings, the *Legend of St. Etheldreda* and the unique *Portrait of Edward Grimston*, by Petrus Christus, which, great as is their interest, hardly fall within the scope of this article, a pause may be made before a genuine portrait of *Mary Tudor*, 'The French Queen,' sister of Henry VIII. This is one of two thoroughly authenticated portraits by Johannes Corvus the other being that of Foxe, Bishop of Winchester, now at Corpus Christi College, Oxford—which may be regarded as test-pieces for further productions betraying the same style. In the case of these pictures, the painter had inscribed his name on the frames, instead of on the panels themselves. Both frames have perished, but their record was preserved; and it may consequently be possible in time to group round them other works of the same type.

A life-size portrait of considerable charm, formerly called *Katherine Parr*, and for which it is now proposed to substitute the name of *Queen Elizabeth as Princess*, at once illustrates the difficulty of identifying the painters of many of these works. The compilers of the excellent catalogue of the exhibition seem disposed to suggest in this instance an affinity with Johannes Corvus. But this picture presents exactly the appearance of a magnified miniature on card. In an age when so many and various branches of work were often undertaken by the same artist, one is tempted to attribute this production to some painter who habitually dealt with the smaller forms of his craft.

Three types of portrait of Henry VIII are well represented. Of the little masterpiece lent by Lord Spencer, and the Hardwick cartoon, mention has already been made. A second aspect is seen in an excellent repetition on canvas of the Hampton Court panel; while a third category is exhibited in the portrait lent by the Merchant Taylors, showing the King in his later years.

The youthful smoothness of face seen in the Hampton Court picture and in the version here exhibited has raised a doubt as to the correctness of the date, 1536, usually assigned to it; in the place of which the approximate date of the Field of the Cloth of Gold is now proposed. But the reasons put forward by Mr. Law in his 'Historical Catalogue' of the Hampton Court pictures in favour of the later date are certainly strong. The style of dress worn by the King betrays the influence of the French school. At any rate it is unmistakeably the same in type as that worn by the child called the Dauphin François in the Antwerp picture, about which, curiously enough, the same division of opinion exists as to date; the question in this case being whether the first or second little prince of that name is intended to be represented. The 'polled hair of the King,' however, belongs essentially to the later period. It happened indeed then, as it happens now, that a man of advancing years, to whom the vagaries of fashion no longer appealed, would adhere to his customary dress and arrangement of hair, long after their style had been abandoned by the *jennesse dorée*. An example may be seen on these walls in the person of *Thomas Howard, Duke of Norfolk* (No. 49, the Arundel version of the portrait by Holbein, at Windsor), who, painted about the year 1539, retains the earlier fashion of hair and clean-shaven chin, royal mandates notwithstanding. But the reverse process, that of forestalling the movements of fashion by fifteen years or so, is hardly conceivable, and is indeed refuted by the early portraits of Henry VIII himself. This can easily be tested by a comparison with the

Duke of Buccleuch's interesting miniature (Case C, No. 7), which shows the King at the age of thirty-five—that is, about the year 1526—beardless and wearing long hair. Moreover the presence of the scroll bearing the injunction to 'go into all the world and preach the gospel' is strong evidence in favour of the later date; so that on the whole it seems probable that the youthful appearance of the King must be ascribed rather to the flattering brush of the painter than to any other cause.

The point is of interest in narrowing the compass of years within which the author of this picture has to be sought. Who painted it? The catalogue of Charles I assigned it to Jennet or Sotto Cleeve. The style shows a softness and reserve which are very far from the breadth and freedom, the strong vitality, the challenging glance, often directed on the spectator, which characterize much of the work of Joos van Cleef, known as De Sotte, the fool, in allusion to the insanity which overtook the unfortunate painter in his latter days. But the drawing of the hands markedly resembles that of the hands of Sotto Cleeve, which were so noted for bold foreshortenings that they became a kind of hall-mark of his work. It is known that Sotto Cleeve worked in France; and, if we may accept the theory that the painter known by this *sobriquet* was a younger Joos van Cleef, distinct from the older painter of that name, and that in his youth he came under the influence of Jean Clouet, he might well be the author of this portrait, whose soft harmonies of creamy flesh-tones, subdued reds, and moss-greens are so pleasant to the eye. Girolamo da Treviso, who has been suggested as the painter, can hardly come into consideration, as he only came to England and entered the service of the King '*non più per pittor, ma per ingegniere*,' as Vasari expressly tells us, in 1542, much too late for this picture in any case. He was killed by a cannon-ball at the siege of Boulogne only two years later, in 1544.

The fact is that the French school itself breaks up, as it comes to be more closely investigated, into endless subsidiary ramifications, each of which will require minute analysis before doubtful works can be safely assigned to any given painter. We are confronted here with one of the main difficulties which assail the student of this period. It was the custom of the time for a painter to make a careful drawing from life, and to execute the finished picture often, we must believe, without any renewal of sittings. To this practice, it is true, we owe the magnificent collection of Holbein's drawings at Windsor, and the still larger and only less interesting series of crayons by Clouet which so wonderfully illustrate French society in the corresponding period. But the custom had its drawbacks. When the sitter was a sufficiently conspicuous personage, or for other reasons interesting to the artist, so that the latter himself executed the picture from the drawing, a masterpiece was the result. But very frequently it happened that the participation of the author of the portrait terminated with the production of the original drawing, which was then passed from hand to hand, and often itself copied—certainly this was the case in France—before being again reproduced on panel, perhaps by painters of very varying merit. When it is further recollected how many different schools were represented by the artists employed in England and in France at this time—French, Flemish, German, Italian and, in our own country, probably a good many untraced Englishmen—the cup of confusion seems filled to overflowing. A Holbein drawing beneath a Flemish brush, a Clouet masquerading as an Italian, present a vista of nightmare. A sigh of relief involuntarily escapes when a whole work can be regarded as the product of one mind and one method, as in the very fine *Portrait of an Elderly Man* (No. 39) lent to this exhibition by Mr. Langton Douglas.

The suggestion made by the authors of the catalogue, which is compiled with a care and thoroughness that are beyond praise, that the interesting likeness of *Queen Mary I as Princess* (No. 36, lent by the University of Oxford) may proceed from the same hand as the *Henry VIII with the Scroll*, is worthy of all attention, the colouring and handling showing considerable similarity to the Hampton Court picture.

The third type of portrait of the King, as an older man, is displayed in the imposing work lent by the Governors of St. Bartholomew's Hospital. Henry VIII is here presented full face, richly clad in a brown and gold striped robe. There are well-known repetitions of this style of portrait at Warwick Castle, Kimbolton, and elsewhere, to which tradition persistently attaches the name of Horebout, Hornebaud, or in its English rendering Hornebolt. Three of the members of this large and complicated painter-family of Ghent settled in England: Lucas, the most important of them, Gerard perhaps a younger brother or nephew, and Susanna, sister of Luke, and a noted miniaturist. Luke Hornebolt died in 1544, the year in which this picture was painted. But Gerard survived till 1558, and there is no difficulty in supposing that this artist group may have worked as a firm, which would account for similar productions being ascribed now to one member of the family, now to another. During the life of Luke, portraits would be more readily assigned to him; while after his demise, the name of the younger partner would become more prominent. This actually happened in the case of this series of portraits of the King, traditionally ascribed now to Luke, now to Gerard.

Dual authorship must be held responsible for

the disappointment felt in contemplating the large portrait of *Sir Nicholas Carew* in armour, contributed by the Duke of Buccleuch. There seems to be nothing of Holbein's balanced symmetry and condensed execution about this picture, although the head is taken from the fine original drawing by the master which exists in the museum at Basle. The cartellino giving the name and office of the subject of the portrait, if contemporary with the rest of it, would seem to indicate that the painting was posthumous. Portraits of living persons were usually inscribed only with date and age : the identity was known.

Are we to explain, again, by double authorship the very fine *Portrait of a Man*, lent by Colonel Holford, and uncertainly identified as William West, first Lord Delawarr ? The styles of drawing and painting seem to some extent at variance with each other. There are points about the conception and costume which suggest a French origin of the school of Clouet ; but the execution has nothing to do with that painter. Still less is the painting Holbein's, though the attitude is reminiscent of him. The portrait has been tentatively ascribed to Guillim Stretes : a painter whose name just now runs almost as much danger of being made to cover a multitude of dissimilar works of a certain period, as was formerly the case with Hans Holbein himself. A second conspicuous example for which the name of Stretes is called into requisition, hangs on the same wall, the Duke of Norfolk's flamboyant version of *Henry Howard, Earl of Surrey*. The committee of the exhibition have done a distinct service in placing these two works in close juxtaposition ; for never again can Guillim Stretes be suggested as the possible author of both. There are, however, some curious circumstances connected with the Arundel picture, which it may be well to bear in mind. Dr. Waagen says that it was inscribed, when he saw it, 'William Strote,' which, he hastens to add, should read 'Street.' Then Sir George Scharf expressed the opinion that the arch and the conventional decorations, which flank the central personage on either side, were of later date than the figure itself. Finally, the compiler of the present catalogue goes a step further, and boldly declares the whole work to be a *pasticcio*.

There is at Knole another edition of this portrait of Lord Surrey, showing considerable variations of treatment, which has been declared by some critics the finer of the two, and probably the original. Can the Knole picture have been painted by Guillim Stretes (that he was the author of a portrait of Surrey is historically attested), whose name was then affixed by a subsequent copyist to the Arundel reproduction ?

This is a matter which could only be settled by comparison with the Knole portrait. Is it too much to hope that Lord Sackville, whose name figures prominently amongst the contributors to the present exhibition, may be prevailed upon, on some future occasion, to add to his kindness by the loan of this interesting picture ? If at the same time, some further examples of the numerous portraits of Edward VI could be brought together, sufficient light might be obtained to admit of a definite conclusion.

From the point of view of the possible authorship of Guillim Stretes, two portraits of *Edward VI*, here exhibited, come under consideration. These are No. 63, an excellent work lent by Lord Aldenham, and a small full-length from the collection of the Duke of Portland, of which the head is a copy from Lord Aldenham's picture, or from a common original. Both these portraits show a peculiar, faun-like shape of ear, which is seen also in the *Portrait of a Man in Red* at Hampton Court, and which may possibly afford some assistance in diagnosing the authorship of this series of works. Stretes, it may be added, received a considerable salary in the service of Edward VI, to whom he was appointed sergeant painter in 1551 in succession to Antony Toto.

Knole, which in the sixteenth century belonged to the See of Canterbury, and which still possesses a portrait of *Archbishop Cranmer* (does it date from those days ?), might perhaps furnish the solution of yet another problem. A portrait of the Archbishop is lent by Mr. Edward Frewen to this exhibition (No. 26), and is a repetition, with some variations, of that portrait of Cranmer which has the best title to authenticity. This is the panel which hangs in the Combination Room at Jesus College, Cambridge, and which can boast a direct pedigree from the Archbishop's sister, Anne, who married Edmund Cartwright of Ossington. Some generations later, the portrait was removed from Ossington to Jesus College, Cambridge, of which Cranmer had been a Fellow. It is a bust portrait of poor and hard execution, and is in bad condition. But it was probably a copy from a better picture : one of those copies formerly multiplied from a good original (and of which Mr. Frewen's picture affords another example) to be given away, much as photographs are given away now : in this instance destined to the home of the married sister.

The Cambridge panel is unsigned, but on a cartellino painted on the dark green background is the inscription : 'Anno Dom. MDXLVII Aetatis suae 57 July 20.' The Archbishop holds in both hands an open book. On the index finger of the left hand is a ring, on the bezel of which was certainly seen formerly the Cranmer shield, now almost effaced. Local tradition assigns this picture to Holbein, with whom, however, neither it nor any original from which it may have been taken can be associated.

It appears to be sometimes accepted that the



KING EDWARD VI., ATTRIBUTED TO GUILLIM STRETES. LENT BY LORD ALDENHAM TO THE BURLINGTON FINE ARTS CLUB



MARY TUDOR, THE FRENCH QUEEN. BY JOHANNES CORVUS. LENT BY MR. H. DENT BROCKLEHURST TO THE BURLINGTON FINE ARTS CLUB

portrait at Jesus College, and other similar presentments of Archbishop Cranmer, may be derived from the large picture at the National Portrait Gallery signed by Gerlach Fliccus; but a close examination of this much re-painted production reveals that the opposite process has taken place, it being itself a copy either from the Cambridge picture or (what is more probable) from a common original. The London portrait is a highly elaborate performance, in which the head and shoulders of the Cambridge version are seen expanded into a three-quarters length figure of the Archbishop, seated in a chair of inlaid Damascus work. As in the Cambridge portrait, there is on the index finger of the left hand a ring, here (probably because at some distant time copiously restored) showing quite plainly the Cranmer arms and the reversed initials T. C. In addition to this, an open letter emphasizes the identity of the sitter. The uniform background has given way to a diamond-paned window, flanked by a curtain on one side and by an ornate pilaster bearing carved 'grotesques' on the other. Three books are to be seen, and more or less legible inscriptions have been placed on the leaves. Nothing, in short, has been omitted to make the portrait as imposing and flattering as possible; and this very effort betrays the copyist. The angular notch in the chin, the withered folds of the cheek, which lend a certain rugged character to the picture at Cambridge, are here ironed out and smoothed away. Such things as these may be omitted, but would never be added by a copyist. Moreover, in other points the London version differs from that at Cambridge: the date of year is left out and the name of the painter is inserted. The leaves of the book held by the Archbishop, which there flutter naturally, are here pasted down, square and tight.

It is possible that the mutilation of the inscription arises from some old re-painting of the cartellino, after which only a portion of the words may have been replaced. But if it can be assumed that the date of year was left out from the beginning, the omission becomes significant. The characters on this label differ, however, from those of the signature, placed high up on the background.

This signature runs: 'Gerlacus Flic . . .' (the second syllable is in deep shadow) 'Germanus pingiebat.' There have been various readings at different times of the name of this painter, but the version given above is distinctly legible on two out of three portraits known to the writer (the third only gives the initial 'G' before the surname). It is, moreover, confirmed by Mr. Cust's quotation, given in the introduction to the present catalogue, from the inventory of John, Lord Lumley, taken in 1590, where the name appears anglicized as 'Garlicke.' This is consistent with 'Gerlacus,' or 'Gerlach,' but not so with 'Gerbicius' and other variants, which are surely corrupt. The painter's name, in plain German, was evidently 'Gerlach Flick,' and 'Flick' he actually seems to have signed it, unadorned by any Latinization, on the portrait of Thomas, Lord Darcy, formerly at Irnham, in Lincolnshire.

Were further proofs required that the somewhat laboured and wooden performance at the National Portrait Gallery is not an original work, the fact that it differs widely in style from two portraits signed by Fliccus, in the possession of Lord Lothian at Newbattle Abbey, should complete the case.

One of these bears the date 1547, and represents a bearded man, whose thrown-back cloak reveals a slashed doublet, and an ornate chain withou pendant. He wears both sword and dagger. He seems to be walking in a garden, for near by in the background are some charmingly painted columbine flowers. The whole treatment is attractive; the hands are particularly fine.[2]

The second, a half-length portrait of a man, less than half-life size, is painted in very thin pigment, with the greatest delicacy and refinement. It shows a man of fair hair and beard and blue eyes, relieved against a grey-green background on which the shadow of the head is cast. He wears a jewelled and plumed cap, and a black dress embroidered with gold, finishing at the neck with a small ruff; the medallion nf the French Order of St. Michael is suspended from a black ribbon twsted¦ round with pearls. This picture must be some years late in date than the other.

Mr. Gough Nichols ('Archaeologia,' Vol.39) states on the authority of another writer, not having seen the pictures himself, that there were at Newbattle four portraits by Flick, none from life, representing ancient Kings and heroes of Scotand. There must be some mistake about this. The present writer saw only the two portraits described above, which bear every mark of being genuine and original portraits of contemporary personages. Altogether Flick seems to deserve better treatment than he has received at the hands of posterity, and to have earned his own niche in the art history of his time.

But to return after this long digression to Cranmer. Is the Knole portrait the original of so many copies? If not, where is that original to be sought?

Whatever its fate, it could have had nothing to do with Holbein, as has already been stated. But is it so certain, as appears sometimes to be supposed, that Cranmer never sat to Holbein? In later years, there seems no trace of anything of the kind. But there is amongst the Windsor drawings a portrait of an ecclesiastic miscalled Colet (who died long before Holbein's first visit

[2] I hope to deal on a future occasion with this and some other works by Fliccus which may be grouped with it.

to England) which shows many points of resemblance with the Cambridge portrait of Cranmer; more, indeed, than is sometimes the case with recognised likenesses of the same person, taken at a long interval of years, and by another hand. There are the same prominent dark eyes (Cranmer was 'purblind,' *i.e.*, short-sighted); the same compact head; the same curiously long upper lip, and depressed corners of the mouth; the same folds of skin about the jaw. If the nose is more aquiline in the drawing it is because it is shown more in profile, and perhaps because the later artist may have slightly modified the feature, to give the semblance of greater regularity. It seems but natural that the expression has not the troubled look worn by the prelate after the twenty anxious years, or so, that intervened between the two portraits, if this suggestion be correct, and after, at the later date, July, 1547, having just lost the master for whom he had done and dared so much. But it may well be that, in the Windsor drawing, we have the record of Cranmer's earlier appearance preserved to us by the hand of the greatest artist of his day.

What of the Italians who worked in England during the reign of Henry VIII?

A very fine bust of that King by Torrigiano is lent by the Victoria and Albert Museum. Of this great sculptor, famous as the designer of Henry VII's tomb, and of less enviable repute as the author of the blow which disfigured Michael Angelo for life, the work and career are well known, and, so far as their English portions are concerned, well represented here. But when we come to the painters, Antony Toto, Bartolommeo Penni, the eldest of a family of Florentine artists, and possibly his younger brother, Luca, Girolamo da Treviso (who cannot, however, have done much work of this kind here), Niccolò da Modena, perhaps identical with Niccolò dell'Abate, it is easy to run over their names, but hardly a single work executed in England can with certainty be assigned to any one of them. Here, again, however, slender threads of tradition exist which in course of time may lead to more definite results.

Meanwhile, amongst the portraits shown at this Exhibition for which the authorship of one of these Italian painters is tentatively suggested, that of *Sir Anthony Wingfield*, lent by Mr. T. Humphry Ward, claims the foremost consideration. Whatever the position ultimately assigned to it, the compiler of the catalogue is undoubtedly correct in deprecating the attribution to Holbein. It is, however, a very fine work, and it may be hoped that the further progress of investigation will in due course reveal its author.

A word of thanks must be added to Mr. Lionel Cust for his valuable historical introduction to the catalogue, and to Mr. Bell for the very interesting information and suggestions appended to the notice of each picture.

WARES OF THE SUNG AND YUAN DYNASTIES—III[1].

CELADON

BY R. L. HOBSON

WITH the ch'ing-tz'ŭ, or green porcelain, of the Sung dynasty we emerge at last into clear country. The stronger specimens of this porcelain have survived in numbers sufficient to give us a fair idea of the ware as a whole. It is true that its origin is still uncertain,[2] but we know that during the Sung period (960–1279) it was made in the district of Lung-ch'üan hsien, in the prefecture of Ch'u-chou-fu, of the province of Chekiang, where the fabled brothers Chang lived and worked.[3] It was here that the elder brother first made the crackled Ko yao discussed in the last article; and, though he moved his factory to the neighbouring Liu-t'ien, Chang Shêng-êrh, Chang the second-born, remained at Lung Ch'üan-hsien, and continued to make the plain uncrackled[4] green ware, content to improve the texture of the body and the lustre of the glaze. This is the so-called celadon[5] porcelain, familiar to us in those massive jars and dishes with incised designs and carved or moulded reliefs covered with a thick, smooth, semi-transparent glaze varying in colour from pale grey-green to deep olive. The ware itself is a white, or greyish white, stoneware or semi-porcelain

[1] For the previous articles see BURLINGTON MAGAZINE, Vol. xv, pp. 18, 82 (April and May, 1909).

[2] We are tempted to refer back to the first years of the seventh century, when one Ho Ch'ou is said to have succeeded in imitating liu-li (an opaque glass) by means of 'green porcelain' (see Hirth, 'Ancient Chinese Porcelain,' p. 5); or, again, to the 'false jade vessels' made by T'ao Yü a few years later. A rudimentary celadon also appears among the 'tomb wares' mentioned in Article I of this series.

[3] The Charg brothers are reputed to have lived under the Southern Sung (1127–1279).

[4] It is necessary to observe a distinction between glazes intentionally crackled and those which have become crackled in use, a condition to which most old glazes were liable. The latter are generally crackled only in parts, while the former are crackled uniformly all over, and commonly rubbed with a black or red pigment to emphasize the crackle.

[5] The name celadon derives from a shepherd in 'L'Astrée,' a play written by Honoré d'Urfé in the early years of the seventeenth century; it was customary to present him on the stage in grey-green clothing resembling the green porcelain in colour.



1. SAUCER DISH OF GRASS-GREEN CELADON, ENGRAVED WITH A LOTUS. FROM RHODES. SUNG PERIOD. DIAM. 13½ IN. IN THE BRITISH MUSEUM



2. DISH OF GREY-GREEN CELADON WITH FOUR FISHES IN APPLIED RELIEF. FROM KHARTUM. SUNG PERIOD. DIAM. 16 IN. IN THE BRITISH MUSEUM

which has the peculiar quality of turning red[6] where exposed without glaze to the fire of the kiln. It has been too readily assumed that this thick celadon was a coarse variety made specially strong for the export trade. It was in truth the ordinary product of the Lung-ch'üan kilns, and as such it is described in the T'ao-lu.[7] But there was also a finer quality, potted thin, and capable of comparison with the green varieties of the Kuan and Ko yao,[8] and such no doubt were the improved celadons of Chang Shêng-êrh. The beautiful specimens, too, figured by Hsiang in his Album must be referred to this class, for they all appear to be thin and finely finished and comparable to no celadons in Western collections earlier than the reign of K'ang-hsi (1662–1722) or Yung-chêng (1723–35) when exceptionally beautiful effects were obtained by a celadon glaze over a fine white porcelain body.[9] Hsiang's pieces are ornamented with carvings of great delicacy, or designs cleverly modelled in the round, and the glaze is represented in various shades of green of comparatively dark tone.[10]

At the beginning of the Ming Dynasty (1368 A.D.) the Lung Ch'üan potters moved their kilns to Ch'u-chou-fu, and if we can believe local traditions the manufacture came to an end with the fall of the same dynasty in 1644. It appears that there was yet another factory in the district, at Chin-ts'un, where an inferior celadon was made in Sung times.[11] It is no easy matter to distinguish between the Sung and Ming celadons made in the Lung Ch'üan district, but two general rules have been laid down[12]: first that the Sung glaze is a deeper and more grass-like green, while the Ming glaze is usually of the grey-green colour to which the term celadon more accurately applies; and secondly that the bottoms of Ming wares are marked with a red unglazed ring made by a circular support on which the vessel rested in the kiln, whereas those of the Sung specimens are usually covered over with glaze. Neither of these criteria can be too rigidly applied, and the second appears to me to be inherently improbable. The method of supporting wares in the kiln upon a circular ring or a tube of clay is certainly older than the Ming Dynasty, and is not peculiar to the potteries of Ch'u-chou-fu. It was indeed the regular practice at Sawankalok,[13] in Siam, from the earliest times, and no doubt came thither from Chinese sources. The colour test is more reliable; but probably the surest indication of Sung workmanship is the bold, freehand carving of the conventional ornaments and floral designs. Another method of decoration is applied reliefs, a favourite subject being three or four fishes swimming round under the green glaze (see plate I fig. 2). The dishes usually have fluted sides, channelled with a gouge rather than moulded. The more elaborate moulded patterns with dense floral ground and flying phoenixes, such as appear on the white Ting bowls, were also impressed on the Sung celadons, though most of the specimens I have seen with this decoration have appeared for other reasons to be of later date.

The manufacture of the celadon glaze, as described in the T'ao-lu,[14] was apparently simple. A small quantity of ferruginous earth was mixed with the ordinary white porcelain glaze, and the lime contained in the latter combined with iron in the former to produce the t'ou ch'ing or pea-green colour, which assumed a darker and a browner tint if the ferruginous constituent was increased. A small quantity of cobalt blue was added to this by the Ching-tê-chên potters in imitating the typical Lung Ch'üan glaze, which displayed a darker shade of green.[15] It is practically certain that this pinch of cobalt was also used by the Sung potters. Among the potsherds excavated on the site of Rhages, in Persia, a city destroyed by the Mongols early in the thirteenth century, there is at least one fragment of Chinese celadon with soft green glaze of marked bluish tint; and in the case of a typical piece of carved celadon found in the rubbish heaps of old Cairo the fracture of the glaze reveals a stratum of pure

[6] This is due to the presence of iron in the clay.

[7] 'They (*i.e.*, the vessels) were thick and solid; one could handle and scrub them; they did not break easily. But their style was a trifle common, and they had scarcely the grace and elegance of ancient vases.' See Julien, 'Histoire et Fabrication de la Porcelaine Chinoise,' p. 73.

[8] See Julien, pp. 69 and 70, quoting from the Ko-ku-yao-lun and the T'ang-shih-ssŭ-k'ao'

[9] See the T'ao-lu, quoted by Julien, p. 69: 'In the factory of T'ang (*i.e.*, T'ang-ying, *c.* 1730) several potters copied the class of ware called P'ao-chao, made at Lung-ch'üan. They (the copies) are even more beautiful (than the originals).'

[10] The Chinese descriptions of the colour usually contain the word ts'ui (*lit.* kingfisher, and applied to a bluish green colour), qualified by additional words such as pi (jade), ch'ing ts'ung (green onions), yung yu (parrot feathers), kua (gourd), etc. Another description given by Hsiang is 'delicate jade green of onion sprouts in autumn.' Elsewhere the Sung celadon glaze is described as 'extremely deep green' (in the T'ang-shih-ssŭ-k'ao); and the Ch'un-fêng-t'ang-sui-pi states that 'the green porcelains of Chang are pure in tone like the most beautiful jade.' See Julien, p. 73.

[11] According to the Shu-yüan-tsa-chi. See Hirth, *op. cit.* p. 38.

[12] See Bushell, 'Oriental Ceramic Art,' p. 150.

[13] The remains of kilns, together with fragments and wasters, belonging to a period at least as early as the Sung dynasty, have been excavated at Sawankalok, about 200 miles north of Bangkok, in Siam. Among the refuse were a number of tubular supports of varying heights up to 2 feet, and the vessels which had fallen from them and been crushed in the firing. In some cases the rings beneath these vessels actually fitted the supports recovered. See 'Journal of the Royal Anthropological Institute,' 1903, p. 238.

[14] See Julien, *op. cit.* pp. 213 and 214, for a recipe for the Tung ch'ing celadon glaze (see below); see also Bushell, *op. cit.* p. 264.

[15] See Julien, p. 214, and Bushell, p. 540. There is no doubt that the Ching-tê-chên potters used the celadon glazes from very early times, but their porcelain differed from the Lung Ch'üan ware in one definite respect, at any rate. The latter always turned to a reddish colour where exposed without glaze to the kiln fire, whereas the Ching-tê-chên clay did not possess this peculiar quality, which could only be imitated by artificially dressing the exposed parts with ferruginous earth.

sapphire blue.[16] The mention of these fragments brings us at once to one of the most interesting phases of the celadon question—I mean the world-wide distribution of the ware. Probably no single article of commerce can tell us so much of the intercourse between China and the West in the Middle Ages. One might almost trace the routes followed by Chinese trade solely by means of the broken celadon unearthed from ruins and rubbish heaps.[17] The caravan route, which has been recently explored by Dr. Stein, passed through Turkestan into Western Asia. Quantities of celadon have been brought at various times from Persia, where it was greatly prized for its supposed power of betraying the presence of poison. Yacut,[18] the Persian geographer and historian of the early thirteenth century, incidentally mentions 'four boxes full of Chinese porcelain vases and rock crystal' among the possessions left by a native of Dour-er-Raçibi, in Khouzistan, who died in 913 A.D. I venture to suggest that these Chinese vases were chiefly celadon.[19] The trade-route over sea has been carefully traced by Hirth in his remarkable study,[20] starting from the Tingui of Marco Polo, which he identifies with Lung Ch'üan itself, and finishing in Egypt and Zanzibar. It was on the coast of Zanzibar that Sir John Kirk, during his long and distinguished career as British representative, formed his interesting collection of celadons and other Chinese porcelains. The former comprise a number of large jars such as fig. 8 of plate III and saucer-shaped dishes; besides a few fragments of grey-green celadon found in a rubbish heap, which the encroaching sea had exposed, together with Chinese coins of various dates ranging from 990-1111 A.D. Probably none of Sir John Kirk's old celadon reached Zanzibar after the year 1500, when the coming of Vasco di Gama and his Portuguese followers put an end to the Arabo-Chinese trade. On the African coast the celadon is highly prized and is usually reserved for ceremonial uses, which have, however, been sufficiently frequent to wear down perceptibly the strong foot-rims and the thick glaze of most of the Kirk specimens. The importance attached to these old green dishes is well shown by the story which Sir John Kirk tells of a large fragment with peculiarly fine floral carving. The original dish was the subject of a family dispute, carried before a local Solomon who, being unable to decide the rival claims, ordered the dish to be divided among the disputants. The Kirk celadons display a considerable variety, some of the glazes being grey-green, others dark olive-green; one is crackled all over and belongs to the Ko yao class, while others have acquired a partial crackle in use. Among them is one large dish which differs from its fellows. Its glaze is thinner, paler and more transparent, the crackle is slight and undecided, and the incised floral ornament, though showing Chinese influence, is shallow, and cut with a sharp point. The base, though bare of glaze, is ring-marked by a circular support. I have little doubt that this piece was made at Sawankalok, in Siam. Nor is this difficult to explain, for among the sherds unearthed in Egypt and on the coasts of the Persian Gulf there are fragments indisputably Siamese, and it is now clear that Professor Karabacek was substantially correct in his views on the celadon question propounded twenty-four years ago and received with general scepticism.[21] He argued that much of the celadon found in Persia, India and the East Indian Archipelago had been made in the neighbourhood of Martaban, partly because the name Martabani was commonly applied to the ware, but more particularly because of the evidence of an Arab writer.[22] The fact is that neither Professor Karabacek nor those[23] who repudiated his theories had any knowledge of the extensive factories at Sawankalok,[24] a place quite accessible overland from Martaban; and most of the specimens found in Borneo and the neighbouring islands which figure in Meyer's book[25] as Chinese are readily seen to be of Siamese origin by comparison with the collections of Siamese fragments and wasters in the British and the Victoria and Albert Museums. There can be no doubt now that much of this Siamese celadon was shipped along with the Chinese ware by the traders who called at Bruni, in Borneo, Palembourg and Lambri in Sumatra, and probably Martaban itself, on their way to India, the Persian Gulf, Egypt and East Africa.

There is yet another Chinese ware which belongs

[16] A splinter of this glaze examined under the microscope presents a wonderfully beautiful stratification. The surface is like frozen snow, and the centre like green ice, while underneath appear jagged rocks of sapphire crystal.

[17] *E.g.*, in the British Museum there are fragments of celadon from Bijapur, in India, the Island of Kais in the Persian Gulf, Rhages in Persia, Ephesus, Rhodes, Cairo, Khartum and Mombasa.

[18] 'Dictionnaire Géographique de la Perse' (Barbier de Maynard), p. 240.

[19] Another interesting reference to trade with China is given by D. Fouquet, 'Contribution à l'etude de la ceramique Orientale,' p. 162. The Sheik Saadi of Shiraz (1193-1291), in a passage in the book 'Gulistan,' writes: 'The merchant said, "I shall transport sulphur from Persia to China, and Chinese porcelain to the country of Room" (*i.e.*, Byzantium).'

[20] 'Ancient Porcelain: a Study in Chinese Mediaeval Industry and Trade, 1888.' Hirth works out his route by means of the 'Records of Chinese Foreign Trade and Shipping,' compiled by Chao Ju-Kua, the inspector of foreign shipping, etc., in the province of Fuchien, about 1220 A.D.

[21] 'Zur Muslimischen Keramik, Oesterreichische Monatschrift für den Orient,' December, 1884.

[22] Hâdschi Chalfa (d. 1668), who states in his 'Dschihâm Nümâ' that 'in Martaban were made, even up to his time, the costly and beautiful celadon dishes and vessels, and from there they were distributed in all directions. But these are not so pure and not ornamented in the same fashion as the Chinese celadons, being, on the contrary, however, particularly strong and stout.'

[23] Prof. A. B. Meyer, in the 'Oesterreichische Monatschrift,' January, 1885, followed by Dr. Bushell and Prof. Hirth.

[24] See previous note.

[25] A. B. Meyer, 'Alterthümer aus dem Ostindischen Archipel.'



3. TAZZA WITH SLIGHT ENGRAVING INSIDE THE BOWL. SUNG PERIOD. HEIGHT, $4\frac{1}{2}$ IN. IN THE BRITISH MUSEUM, LATE BUSHELL COLLECTION



4 TAZZA, PROBABLY SUNG PERIOD. HEIGHT, $5\frac{1}{8}$ IN IN DR. C. SELIGMANN'S COLLECTION.



5. BOWL WITH MOULDED ORNAMENT AFTER A BRONZE DESIGN, INCLUDING THE EIGHT TRIGRAMS. PROBABLY FOURTEENTH CENTURY. DIAM. 12 IN. IN DR. C. SELIGMANN'S COLLECTION



6. INTERIOR OF NO. 5, SHOWING MOULDED FOLIAGE WITHOUT GLAZE.



7. BOWL WITH GREY CELADON GLAZE AND CARVED LOTUS SCROLL FROM BORNEO. EARLY SUNG PERIOD AND PROBABLY MADE AT SAWANKALOK. DIAM. $6\frac{1}{2}$ IN. IN THE BRITISH MUSEUM



8. JAR WITH CARVED RELIEF AND ACCIDENTAL CRACKLE STAINED IN USE. FROM ZANZIBAR. SUNG PERIOD. HEIGHT ABOUT 8 IN. SIR JOHN KIRK'S COLLECTION



9. BOX: THIN GREY-GREEN GLAZE, CRAZED. PROBABLY TUNG CH'ING CELADON, SUNG DYNASTY. DIAM. $4\frac{3}{8}$ IN. IN THE BRITISH MUSEUM



10 AND 11. TWO BOWLS. LUNG-CH'ÜAN CELADON, SUNG DYNASTY. (10) DEEP GREEN GLAZE (11) BLUISH-GREEN GLAZE, LIGHTLY CRACKLED. DIAM. 6½ IN. IN THE HIRTH COLLECTION, GOTHA



12. DEEP DISH WITH APPLIED ROSETTE IN CENTRE; SHALLOW FLUTING ON SIDES. LUNG-CH'ÜAN CELADON, SUNG DYNASTY, DIAM. ABOUT 20 IN. IN THE HERZOGLICHES MUSEUM, GOTHA.



13. BASIN OF LUNG-CH'ÜAN CELADON. SUNG DYNASTY. CARVED FLORAL ORNAMENT, WITH TWO FISHES IN RELIEF, AND UNGLAZED. DIAM. 11 IN. HIRTH COLLECTION, GOTHA



14. TRIPOD: CELADON WITH PALE GREY GREEN GLAZE OF BLUISH TINT. PERHAPS TUNG-CH'ING WARE, SUNG DYNASTY. DIAM. 7 IN. HIRTH COLLECTION, GOTHA



15. BOTTLE WITH ONION GREEN GLAZE, CRACKLED. LUNG-CH'ÜAN CELADON, SUNG DYNASTY. HEIGHT, 11 IN. HIRTH COLLECTION, GOTHA

to the celadon class, the Tung Ch'ing or 'Eastern celadon' ware, originally made at the private factories around K'ai-fêng-fu, in Honan, the Eastern capital of the Northern Sung emperors (960–1127 A.D.). Hsiang considered this porcelain worthy of a place in his Album, and figured on plate 71 a beautiful brush pot with sides moulded in eight lobes engraved with upright sprays of bamboo, lotus, fungus, prunus, etc. The colour of the glaze is likened to layers of kingfisher feathers,[26] a description suggesting the turquoise tint of the inlaid kingfisher feathers in a well-known type of Chinese jewelry.[27] This must have been an exceptional specimen in which the blue tone strongly predominated, offering a close resemblance to the finer Kuan and Ko wares; for the ordinary Tung Ch'ing glaze, if we may judge from the modern application of the term, was a pale celadon of pea-green colour.[28] The T'ao-lu[29] describes the old Tung Ch'ing ware as made of fine dark clay: the vases were coarse and massive and their colour pale Ch'ing of different shades: some had the brown mouth and iron foot, but no crackle. They were less red in body and less brilliant than Kuan ware. The modern[30] copies have not the brown mouth or iron foot. Sometimes ornaments of diverse colours are added to these vases.[31]

Finally, it must not be forgotten that the Sung-do potteries in Corea produced a large quantity of celadon from Sung times till the fourteenth century. This ware is distinguished by a thinner, greyer glaze than the typical Chinese celadon and is often inlaid with delicate ornament in white or black clay. Thus we have a list of no less than seven factories of celadon in early times—Liu-t'ien, Lung-ch'üan, Chin-ts'un and Ch'u-chou-fu in Chekiang, K'ai-fêng-fu in Honan, Sung-do in Corea, and Sawankalok in Siam, while more modern examples of the ware have been made in quantity at Ching-tê-chên, Canton and in Japan.

[26] Ch'ing ju t'ieh ts'ui (*lit.* Ch'ing like duplicated kingfisher).
[27] See note in Article II.
[28] See previous note.
[29] Julien, p. 67.
[30] Made at Ch'ing-tê-chên; the period implied is about 1800.
[31] This refers to the not uncommon porcelains with butterflies, flowers, etc., in famille rose colours on a celadon green glaze.

ILLUSTRATIONS

Fig. 1.—Saucer-dish of grass-green celadon, engraved with a lotus; red ring under base. From Rhodes. Sung period. D. 13½ in. (British Museum.)

Fig. 2.—Dish of grey-green celadon with four fishes in applied relief; base glazed all over. From Khartum. Sung period. D. 16 in. (British Museum.)

Fig. 3.—Tazza with slight engraving inside the bowl. Sung period. H. 4⅓ in. (British Museum, late Bushell Coll.)

Fig. 4.—Tazza. Probably Sung period. H. 5⅛ in. (Dr. C. Seligmann's Coll.)

Fig. 5.—Bowl with moulded ornament after a bronze design, including the Eight Trigrams; three masked feet. Probably fourteenth century. D. 12 in. (Dr. C. Seligmann's Coll.)

Fig. 6.—Interior of the same, showing moulded foliage without glaze.

Fig. 7.—Bowl with grey celadon glaze and carved lotus scroll; mark of a tubular support under base. From Borneo, Early Sung period, and probably made at Sawankalok. D. 6½ in. (British Museum).

Fig. 8.—Jar with carved relief and accidental crackle stained in use. From Zanzibar. Sung period. H. about 8 in. (Sir John Kirk's Coll.)

Fig. 9.—Box, with cover missing; thin grey-green glaze, crazed; perhaps a child's toy. Found in a tomb in Shansi, and probably Tung Ch'ing celadon made near K'ai-fêng-fu during the Sung period. D. 4¾ in. (British Museum).
See also Article I, Plate II.

Figs. 10 and 11.—Two bowls, Lung-Ch'üan celadon, Sung dynasty. (1) Deep green glaze; (2) bluish green glaze, lightly crackled. Both ornamented with deeply impressed figure-subjects and inscriptions inside. D. 6½ in. (Hirth Coll., Gotha.)

Fig. 12.—Deep dish with applied rosette in centre; shallow fluting on sides. Lung-Ch'üan celadon, Sung dynasty. D. about 20 in. (Herzogliches Museum, Gotha.)

Fig. 13.—Basin of Lung-Ch'üan celadon, Sung dynasty. Carved floral ornament, with two fishes in relief and unglazed. D. 11 in. (Hirth Coll., Gotha.)

Fig. 14.—Tripod; celadon with pale grey-green glaze of bluish tint. Perhaps Tung-Ch'ing ware, Sung dynasty. D. 7 in. (Hirth Coll., Gotha.)

Fig. 15.—Bottle with onion green glaze, crackled. Lung-Ch'üan celadon, Sung dynasty. H. 11 in. (Hirth Coll., Gotha.)

NOTES ON VARIOUS WORKS OF ART

THE PICTURE ATTRIBUTED TO CONRAD WITZ IN THE COOK COLLECTION

I HAVE just received THE BURLINGTON MAGAZINE and write under the impression of joyous surprise it brought me, in the shape of two reproductions after the panel in the Cook collection attributed by Dr. Suida to Conrad Witz.

When Mr. Herbert Cook kindly showed me his father's collection two or three years ago I was very much struck by the figure of the prophet (?) attributed to the old Spanish school, but unfortunately did not then know that the panel had another face. Notwithstanding, I already then suspected the personality of the author, but had not sufficient documents for comparison to prove it to others.

The *Magdalen*, which I now come to know by your reproduction, is such clear evidence of identity that henceforth no doubt will be possible for anyone. A single glance of comparison with the angel of the *Annunciation*[1] at Aix-en-Provence (exhibited at the Primitifs français) will show the identity of all elements: type, hands, drapery, etc.

The Cook picture is thus not *German*, but early fifteenth century French, or, rather, *Burgundian*.

In a paper on the French primitives I have already pointed to the close relation in style between the master of the *Annunciation* at Aix and Conrad Witz, and put the question whether this

[1] Reproduced in THE BURLINGTON MAGAZINE, Vol. v, p. 305 (June, 1904).

Burgundian master, under direct Eyckish influence, was not the imitator of Conrad Witz.

The fact that Dr. Suida took Sir F. Cook's picture for a work of Witz is a striking confirmation of this view. GEORGES HULIN DE LOO.

The opinion here expressed by Monsieur Hulin, and courteously communicated to me by the Editor of THE BURLINGTON MAGAZINE seems to me finally to dispose of any doubt as to the origin of the Richmond panel. Although Dr. Suida and two other competent judges independently suggested to me the name of Conrad Witz as the painter, I felt some hesitation in adopting this name, and with a view to test the accuracy of the idea I submitted the panel to criticism at the exhibition at the Burlington Fine Arts Club the winter before last. Here the balance of critical opinion went against the attribution to Conrad Witz, but no one—so far as I know—suggested a Burgundian origin, as Monsieur Hulin now proposes. A comparison with the famous *Annunciation* at Aix will, I think, prove conclusively that the two are by the same hand.

I cannot do better than recall the appreciation passed on the latter picture by Mr. Roger Fry :[2]

'If the picture reminds us of Hubert van Eyck, especially in the use of wide-spreading draperies, it is none the less by an artist who worked on the French side of the border. The types of face seem to me Burgundian, broad and round, but with more delicate, more finely cut features than even the Maître de Flémalle depicts, while the vivacity of the action of the hands distinguishes it at once from the art of the Netherlands. M. Bouchot ascribes it to a Burgundian artist, and this seems the best conclusion . . . . The Burgundian School founded by Sluter and Malouel continued into the fifteenth century, and if we are right in attributing the Aix picture to it, it must have produced one artist of great genius.'

I may add that nothing is known of the *provenance* of the Richmond panel, which after having been banished for many years from the gallery was reinstated among the Spanish pictures, where (as M. Hulin says) it was catalogued as an old copy of a lost Van Eyck, probably painted in Spain. Both sides have since been photographed by Anderson under the name of Conrad Witz.

HERBERT COOK.

WORKS BY JAN STEEN AND HOPPNER IN LONDON

THE loan collection of works by Jan Steen, which has been formed by Messrs. Dowdeswell in aid of the National Hospital for the Paralysed and Epileptic, is one of those assemblages which, with time, become of historic importance. The amazing variety of the master's style, and the uncertainty as to the dating of his works, render this series of important pieces an opportunity for critical study which may never recur. To deal with it inside the scope of a hasty note is impossible, but we hope in a future number to comment upon one or more of the important examples which our greatest English collectors have generously lent. Meanwhile we can only recommend those who are in any doubt about visiting the exhibition to put their doubts aside and go.

Messrs. P. and D. Colnaghi have also opened a smaller yet not unattractive exhibition of portraits by Hoppner—this time the beneficiary being King Edward's Hospital Fund. Hoppner cannot claim a place with Reynolds, Gainsborough, and Romney. With all his charm of vision, and with all his very considerable taste in colour, he never attained that varied command of his material which we find in Reynolds or Gainsborough, or even that accomplished, if somewhat superficial, control of a few harmonious pigments that gives an air of ease to a portrait by Romney. Nevertheless, Hoppner was the intelligent and gifted heir of a distinguished tradition ; he had an innate sympathy with fresh, innocent youth, so that when his sitters were in accord with his own temperament he could produce a picture which was not only fit in point of external attractiveness to hold its own in the company of the masterpieces of his age, but possessed also a virginal grace and beauty characteristic of the man's temper. We may note, for example, in this exhibition how perfectly Hoppner succeeds with an attractive sitter like *Lady Elizabeth Fitzroy* (No. 4), and how dismally he fails when brought face to face with homely *Mrs. Valpy*, "Wife of Dr. Valpy, Head Master of Reading School" (No. 17). The pleasant, honest, boy portrait, *John Poulett of Addington* (No. 9), and pretty *Miss Louisa Margaret Stanley* (13), which recalls Romney, might be instanced as examples of Hoppner in his happiest vein. The large canvas of *Cupid and Psyche* (15) shows him in his most ambitious mood, and the measure of success achieved is considerable enough to entitle him to some of the reputation which he enjoys. For permission to reproduce one or two typical examples from this exhibition, we are indebted to the courtesy of Messrs. P. and D. Colnaghi.

NOTES ON EARLY GERMAN ETCHINGS

ETCHING as a medium of expression in graphic art is derived from the use of acid upon iron in the craft of the armourer, no less surely than the older art of engraving on copper was learnt in the goldsmith's workshop, where graving tools were applied to the more precious metals. The

[2] BURLINGTON MAGAZINE, Vol. v, p. 298 (June, 1904), where an illustration is given of the Aix picture (p. 305).



MISS ELIZABETH BERESFORD, BY HOPPNER. NOW ON EXHIBITION AT MESSRS P. AND D. COLNAGHI'S



MISS PAPENDIEK, BY HOPPNER. NOW ON EXHIBITION AT MESSRS. P. AND D. COLNAGHI'S



KATHERINE VISCOUNTESS HAMPDEN, BY HOPPNER. NOW ON EXHIBITION AT MESSRS. P. AND D. COLNAGHI'S

discovery of etching, in the accepted sense of the word, and the early diffusion of that art in German territories have been studied recently with special attention both in this country and in Germany itself, and it may be useful to indicate to readers who have not ready access to the actual incunabula of etching, or to articles on special questions in scientific periodicals, the publications in which the results of recent research are conveniently summarized and illustrated.

The third chapter of Mr. Hind's 'Short History of Engraving and Etching' contains an admirable account in outline of the leading German etchers of the first half of the sixteenth century, with the exception of Binck. The Trustees of the British Museum published in 1907, as the first part of the third series of reproductions of prints in that collection edited by Mr. Sidney Colvin, a portfolio entitled 'Specimens of Etching by German Masters, 1475–1575.' The early date is explained by the fact that dry points, by the Master of the House-Book and by Dürer, are included, as well as etchings in the strict sense of the term. The twenty-nine subjects reproduced illustrate the work of the Hopfers, Burgkmair the younger, Sebald Beham, Altdorfer, Hirschvogel, and Lautensack, and also include specimens of Zündt, Solis and Amman as representatives of a later generation. A similar series devoted to Italian etchings appeared in 1908.

Far more important to students, owing to the greater completeness with which individual artists are represented, is the recent eighth publication of the Graphische Gesellschaft[1], 'Inkunabeln der deutschen und niederländischen Radierung,' edited by Dr. Gustav Pauli. Fifty examples of German etching down to about 1530 are followed by fourteen to illustrate etching in the Netherlands (Lucas van Leyden, Master of the Crab, Dirk Vellert). The photogravures are of the finest quality, and picked examples from all the leading German collections were chosen for reproduction. The priority of Daniel Hopfer is supported by the same arguments as were used by Mr. Hind, but it has long been known that the earliest etching actually dated is one of 1513, by Urs Graf. The first publication of this from the unique proof at Basle is very welcome; Graf's *Aristotle and Phyllis*, of 1519, is also given. The six Dürers are followed by eighteen examples of Sebald Beham, whose importance as an etcher Dr. Pauli was the first to appreciate,[2] and by the single etching of his brother Barthel. Even more of a surprise to many students will be the six etchings of Binck, whose landscapes seem to betray a knowledge of drawings by Huber. The landsknecht is the most purely national of his subjects; for mythological motives he is indebted to Marcantonio. Three rare Aldegrevers are followed by four of the least familiar works of Altdorfer, his two views of the Regensburg Synagogue, a scarce landsknecht and an undescribed cup. The entire series of Altdorfer landscapes had already been reproduced in a volume of the same society, edited by Dr. Friedländer. No later German etchers are represented.

In two points only I venture to find fault with the selection. The omission of Burgkmair's *Venus and Mercury*[3] is an injustice to that eminent artist, and a deplorable gap in what is otherwise a most adequate representation of the Augsburg school of etching. There can be no possible doubt that Bartsch described this piece correctly as the sole etching of the elder Burgkmair, and that Passavant was wrong in attributing it to the son. The drawing is in every respect characteristic of the father, and the flying Cupid is a typical example of his art. The palm reminds one of the *St. John at Patmos*, in the Munich Gallery (1518), and the date is probably not far from 1520, a year in which etching was much in vogue, though Dürer had then already abandoned it. The iron plate of this subject is in the British Museum and an early impression, before the marks of rust, has just been acquired for the same collection at the Lanna sale. There is a fine impression at Oxford.

My second objection refers to the inclusion of the first subject on Plate XVIII, an anonymous etching at Munich, called 'unbeschrieben,' and not even mentioned in the text. This is not an original work, but a reduced and reversed copy, perhaps of much later date—the figures after 15 are illegible—from a woodcut by Hans Weiditz, published in 1531, on fol. 48 *v.* of Cicero's 'Officia' (Steiner, Augsburg). The etching had already been described by Dr. Röttinger,[4] who regards it as the original of the woodcut. Such an opinion cannot, I think, be maintained when the two prints are placed side by side. The woodcut bears every mark of the individual conception of Weiditz, and the figure of Death is there in its proper place as the last (after poverty, disease and lust) of the impediments which drag down the knight as he scales the ladder to heaven, whereas the copyist, reversing the composition, puts Death first. He includes, moreover, at the top of his plate the three verses that are printed in the book above the woodcut as a commentary on its contents, and, for want of letterpress, to make his meaning clear, he is reduced to the tasteless expedient of engraving the names Wollust, Krankheit, Armut upon the legs of the three emblematic figures. He omits the figures of the Virgin and

[1] Issued by Bruno Cassirer, Berlin W., Derfflingerstrasse 18. The secretary of the society is Dr. Paul Kristeller. The annual subscription (30 marks) entitles a member to receive all publications of the year, usually three in number, in book form. With the work mentioned above appeared a selection of the earliest woodcuts at Berlin, edited by Professor Max Lehrs.

[2] Berlin 'Jahrbuch,' xviii, 73.

[3] Bartsch, VII, 199, i.

[4] 'Hans Weiditz der Petrarkameister,' 1904, p. 86.

the Baptist attendant as intercessors upon Christ as Judge. In short, the etching is a copy, later (perhaps much later) than 1531, and unworthy of inclusion in this fine assemblage of original etchings, though I welcome it myself, on other grounds, as a document bearing on Hans Weiditz.

CAMPBELL DODGSON.

A *MADONNA*, ATTRIBUTED TO JAMES DARET, IN POSSESSION OF MR. A. L. NICHOLSON

THE painting here reproduced is not an original work, but one of many reproductions of a picture which during a long period must have been greatly esteemed. Of those which the present writer has seen it is the best, but not the earliest, dating apparently from the last quarter of the fifteenth century. The original was no doubt painted by the same master as the full-length *Madonna* in the Staedel Institute at Frankfort—probably James Daret, of Tournay. The circular panel on the face of which it is painted, with its frame, is formed of one piece of oak. The measurements are: Diameter of the whole, 0.283m; of the painting on the face, 0.192m., of that on the reverse, 0.25m.

The Virgin wears a dark green dress and a headkerchief of fine white linen, from under which her light reddish brown hair falls in undulating masses over her right shoulder. She supports with both hands (the thumb of the right alone visible) the Divine Infant, Who, whilst resting His right hand on her shoulder, is about to take the breast which she offers Him. The background is a bright dark red. The hollow of the moulded frame bears in capital letters the well known Lenten anthem, 'Ave, regina celorum, Mater Regis angelorum,' the words being separated by flower-sprays.

The centre of the reverse is occupied by a delicately painted Vernacle; on the greenish black background are the initials MB united by a lover's knot repeated four times between two flower-sprays.

Other examples of the *Madonna* are in the Museum at Dijon, the Brussels Gallery, No. 22 (Wauters 533), formerly in the Beissel collection, a third in the possession of Mr. Johnson at Philadelphia. A later reversed version was in the Bardini collection, sale catalogue, No. 700, plate III. Another, or perhaps the same, in the Nesselrode collection, sale catalogue, No. 58, is to be sold at Amsterdam at the end of this month. Mr. Cardon, of Brussels, also possesses a replica of the subject. Dr. Friedländer informs me that Mr. Lang, of Amsterdam, also has another; and that there are in private collections several sixteenth-century paintings in which this figure of the Madonna has been copied, the best of which, formerly in the possession of Mr. Fuller Maitland, is now in the Kappel collection at Berlin.

The earliest of the examples is in the Museum at Dijon, but it has suffered from restoration; in this the thumb and two fingers of the Virgin's right hand are shown; the right hand of the Child and the anthem are omitted. In the Brussels copy the Child's right hand is omitted, the thumb and first finger only of His mother's hand shown; the anthem, in calligraphic lettering with floriations, is painted on the background. W. H. J. W.

SOME ACCOUNT OF A RECENTLY DISCOVERED FRESCO AT FIESOLE

WHILE staying last autumn (1908) at the Convent of St. Girolamo, Fiesole, I heard that there existed amid a group of farm buildings on the uppermost edge of the convent domain a disused chapel containing dilapidated frescoes of some interest. The estate St. Girolamo has been recently bought by the English community of the Little Company of Mary from the Jesuits, who had acquired it from the Ricasoli family in 1874, but I found that this particular farm had been separately purchased by the Fathers from the Chapter of Fiesole; and it is therefore among their archives that we must, I suspect, look for all information concerning the chapel. These unfortunately were not accessible to me during the time I was at Fiesole. The Jesuits were aware of the chapel, but left it unexploited, and not until the advent of the English Sisters was it cleansed and divided off from the stables. They have also now added a door, which is kept locked. The chapel proved to be a thirteenth-century copy of the Holy Sepulchre at Jerusalem; several similar ones are to be found in Tuscany, but this shrine was evidently one of importance, as the land it occupies is still entered as 'Gerusalemme' in the local maps. The entrance must originally have been in the Via S. Francesco, the lane ascending from the Piazza del Duomo to the Convento S. Francesco, as I discovered there a Gothic doorway, obviously the outer portal, which now gives admission to a farm building. The entrance to-day is from the vineyard side by a dark passage enclosed by stables.

A couple of steps descend into the chapel, which measures about 12 feet by 8, and is built with a tiny apse and barrel roof. In the corner of the left-hand wall is a destroyed window with broken tracery. It is essential to recollect the minute dimensions of the building in considering the decorations, as these are most skilfully adapted to the limited space. When I first inspected the chapel they consisted of an *Annunciation* above the doorway, in the apse an heroic figure of Christ flanked on either side by saints—all very dimmed and smirched; and on the right-hand wall appeared the heads of a dead Christ and His mother conjointly with a few faint indications of gesso aureoles, apparently the remains of an obliterated



THE VIRGIN AND CHILD AFTER JAMES DARET (?)
IN THE COLLECTION OF MR. A. L. NICHOLSON



VERNACLE ON THE REVERSE OF THE ABOVE



VENUS AND MERCURY. THE SOLE ETCHING OF THE ELDER
BURGKMAIR. FROM THE IMPRESSION IN THE DRESDEN MUSEUM



DRAWING OF A FRESCO IN THE GERUSALEMME CHAPEL IN THE ESTATE OF THE CONVENT OF ST. GIROLAMO, FIESOLE



PIETÀ, PART OF THE SAME FRESCO

Pietà. These heads struck me as being of such unusual beauty and feeling that I decided to try and copy them. In the previous spring an artistic German lady had proposed to restore the chapel (an offer declined by the Rev. Mother), and, for purposes of daylight examination, she had had a hole broken in the apse (now restored), the only portion of outer wall existing. In this I wedged a mirror, and, although I painted by artificial light, a broad reflection was thrown on the heads; these, alas! were but an oasis in a wall of grey dirt and stains. It occurred to me that some of this crust might be removable, so I began to scrape and clean, and to my joy was successful. A kind friend came to my assistance, and held lamps and rags, and after some days' hard work we uncovered a fresco of a *Pietà* occupying nearly the entire side of the chapel. It is much damaged by damp and ill-usage, but it remains a possession of great interest and beauty, and is mercifully so far unrestored. Montaigne advises us 'de se méfier des premiers enthousiasmes,' but, after long study of this noble work, I have felt no abatement of my first delight in it. To assign it, however, to any known artist is most difficult. The composition is eminently Giottesque, still the types and feeling seem to me strongly Sienese. After a careful examination I should place the painting about 1360, for, though the aureoles are of early design, and the ceiling composition on Byzantine lines, the treatment of the drapery and the drawing of the extremities are in advanced fourteenth-century manner. Perhaps the Fiesole archives could afford some documentary clue to the name of the painter; to these I could not then obtain admission, while those I examined in Florence furnish no information.

As will be seen from the accompanying drawing, the composition is designed to cover the whole long, low wall. The arms of the cross extend almost the entire length of it; parallel in the foreground lies the Christ on, possibly, a bier (effaced); all the other personages are grouped behind Him, save those at the head and feet. This keeps the picture well within its plane. The figures are a little under life-size. The Virgin raises His head, and, closely approaching her own, gazes at Him with a passionate but restrained sorrow, as though her whole soul was striving to attain to His. From beneath her plum-coloured hood escapes her profuse golden hair (most unusual in a *Pietà*[1]), and forms a beautiful contrast to the auburn hair of the Saviour, which in both cases is treated freely and broadly. The distinction between the complexions of the closely united faces is very subtly observed—the pallor of life and the pallor of death. The head of Christ, unmarred by signs of any physical suffering, is in dignity, serenity and beauty worthy to rank with the finest creations. The drawing of the hands and feet is most sensitive, and the suggestion of the limbs beneath the loin cloth excellently expressed. The stigmata are delicately indicated. At the head of the body, facing each other, are seated two grief-stricken female saints in high-waisted olive green and red dresses, and mantles and drapings most carefully drawn. Next the Virgin is another saint weeping; dark drapery covers her head. St. John, in profile, occupies the centre of the composition, very young, with fair curling hair, a charming head (the back unfortunately injured). His look is fixed on his Lord, Whose left hand he tenderly raises between his own to his lips. He wears a rich crimson robe, which reappears beneath the line of the bier modelling the limbs and explains the movement. A figure embraces the feet of Christ, probably the Magdalen, but little is visible save the hands and knee, the rest is covered by coarse cement. There was possibly also a figure next St. John, which would have balanced the design. At the termination of either arm of the cross rises a lance, one bears the sponge, beyond a small floating angel rounds the composition. The angel next the apse is fairly preserved, the hands are clasped on the breast, and the wings show ruby and rose feathers. The fresco is profoundly emotional, but absolutely devoid of exaggeration, and the expressions of grief are varied and individual. The colour throughout is rich and harmonious, the background, now blackened, was originally, I suspect, blue; at the side are a few very faint suggestions of conventional landscape; the wood of the cross is carefully grained. The flesh tints are delicate, faintly carnation with cool shadows, and where the original surfaces are left the paint is full, thick, and rather liquid. The fresco is enclosed in bands of the usual geometrical design in chocolate and yellow; these continue round the entire chapel, the lower one about 18 inches from the floor.

Of the other decorations in the chapel, which we considerably cleaned and revealed, the little *Annunciation* is charming, though marred by damp; but the impressive *Christ* filling the apse is fairly preserved. He lifts His right hand in blessing; the other grasps an open book, inscribed. The curiously modern face, calm and dignified, is full and freshly coloured, the short beard and hair chestnut, the lips full. There are no traces of the stigmata on the hands and feet, which are finely drawn, but the crimson robe lined with pale blue is parted to show the wound in the side. The figure is skilfully proportioned to the contracted space, yet, so to speak, conveys a comprehensive benediction without dwarfing the figures on the sides of the barrel roof, similar in size to those in the *Pietà*. Two male saints, apparently Apostles — one almost effaced—occupy the right hand. The

[1] Observable in a *Pietà* by Niccolò da Foligno (National Gallery, No. 1,107).

best-preserved holds a book, and is clad in green drapery; opposite are Sta. Chiara (?) and Sta. Barbara. The latter is crowned and richly robed in red; her long golden hair flows over her shoulders; she bears a scroll written in Greek character; her emblematic tower divides her from her companion, who is a peculiarly sweet and spiritual figure, wearing a nun's coif covered with a dark veil, which partially conceals her brown robe, and her delicate hands crossed on her breast. All these saints are in profile (or nearly so) looking towards the Saviour.

I do not believe the wall in the apse was ever frescoed; the altar, and possibly a *majestà*, would render it unnecessary. I am told that traces of paintings were found on the left-hand wall, but the filth there compelled the sisters to limewash it. In its pristine completion the whole effect of the interior must have been exquisitely beautiful. Especially original must have been the sort of dado formed by the golden aureoles on the low walls. These are in gesso, but no gilding remains on them. Unenclosed by buildings, a fairly strong light would then have penetrated through the double window and open door, for the chapel stands on the edge of an abrupt olive-clad slope, whence is a wide outlook over hill and valley right away some forty miles to far Vallombrosa.

The frescoes should, of course, in no way be restored, but they would doubtless benefit by professional cleaning, and the *Pietà* urgently needs reattachment to the wall.

EMILY H. STEPHENS.

THE BRUSSELS INTERNATIONAL EXHIBITION

IN view of the special attraction of the great International Exhibition to be held at Brussels in 1910, it has been proposed by the Minister of Science and Fine Arts to Belgium, Baron Descamps, that a special exhibition should be held to illustrate the state and progress of the fine arts, literature, science, etc., in the Belgian provinces under the regency of the Archduke Albert of Austria and the Archduchess Isabella Clara Eugenia, during the early part of the seventeenth century. The direction of the section of this exhibition relating to the Fine Arts will be entrusted to the capable hands of Baron Kervyn de Lettenhoven, whose success was so marked in the organization of the Exhibition of the Golden Fleece at Bruges in 1907. As the period in question contains the careers of Rubens and Van Dyck, it is hoped that the exhibition will be representative of Flemish and Belgian art at their zenith.

THE EARLIEST KNOWN WORK BY VERMEER OF DELFT?

AT the moment of going to press a curious and interesting picture has been brought to our notice by the proprietors of the Sackville Gallery. The picture, on canvas, 31 in. by 25 in., represents a girl pouring wine from a Delft ewer, and was purchased in the same sale as Messrs. Richardson's Rembrandt. On removing heavy repainting from the background, the signature of Vermeer of Delft became visible, with the I introduced between the diagonals of the M. This form is most commonly found in Vermeer's later works; but the inexperience of the treatment and handling in this example point conclusively to a very early date—earlier, indeed, than any other accepted work from the master's hand. We hope next month to be able to illustrate the picture, and to deal with it more adequately.

LETTER TO THE EDITOR

ENGRAVINGS AND THEIR STATES

To the Editor of THE BURLINGTON MAGAZINE.

SIR,—In his article on 'Engravings and their States,' in the April number of THE BURLINGTON MAGAZINE, Mr. A. M. Hind refers to a review of mine as having provoked the first part of his discussion. May I be permitted to send a contribution to the counterblast which he says he will welcome from his opponents?

First, for a plain statement of facts. At one or more stages in the execution of a plate the engraver or etcher takes a certain number of impressions (for which 'trial proofs' or 'working proofs' has long been the accepted term), solely in order to test the progress of his work. He will frequently pull only a single proof, sometimes two, in order that he may make corrections on the one and retain the other to show the exact condition of his plate; and sometimes he will add a 'counterproof.' But at some definite point the artist becomes sufficiently satisfied with his work to take a series of impressions—it may be only half a dozen—for presentation, for sale, or for exhibition. That, I contend, is the real 'first state'—a print from the plate in the first condition which embodies the realization of the artist's aims.

'Working proofs' show the artist's work at an incomplete stage of its development. They are often sketchy and suggestive, pulled hastily on an inferior paper—things which (though why Mr. Hind limits it to working-proofs of the fifteenth century I do not know) 'would straightway be consigned to the waste-paper basket.' And they exist in a very limited number. If, as Mr. Hind urges, a consecutive numbering be given to all the stages through which a plate passes, starting from the first working proof as State I, the amateur is encouraged to buy at a lavish price, merely because

it is a rarity, what is not recognized by the artist himself as a full representation of his work, and to depreciate, because it is labelled fifth or sixth state, the first impression with which the artist himself is sufficiently satisfied to issue it to the public. To dignify working proofs as first, second, third states in an arbitrary numerical system is simply to pander to the self-satisfaction of the wealthy collector.

The system of single numeration which Mr. Hind advocates can never be final at any point. Stray working proofs may appear at any moment for the confusion of iconographers, upsetting their numeration from beginning to end. On the other hand, the one final and definite point, in nine cases out of ten, is the first completed state, and it is certainly the starting-point for almost every collector. Practically all recent iconographers who have produced catalogues of acknowledged excellence—I need only mention Mr. Campbell Dodgson, Mr. Rawlinson, Mr. E. F. Strange, Mr. Wedmore, Mr. Whitman—have decided against Mr. Hind's method, and follow the simple system of describing working proofs separately before passing to State I. I think also that Mr. Hind has against him the large body of modern engravers—those, at any rate, who have ever given thought to the matter—for the artist, as a rule, does not concern himself with those who 'frequent museums, collecting, comparing, classifying, contradicting.' Sir Seymour Haden, to give the best example, carefully writes on his working proofs 'Trial A,' 'Trial B,' etc., before coming to 'first state.'

I have dealt briefly, and without room for example and argument, with one small corner of Mr. Hind's valuable article. There is, however, another subject of considerable importance to which he refers. Mr. Hind is apparently almost persuaded, but is not yet an out-and-out convert to the belief, that steel-facing makes no appreciable difference in the quality of impression from a copper plate. 'If the contention be granted,' he says, 'the practice of steel-facing is an unmixed benefit, as a far larger number of good impressions can be taken before any apparent deterioration of the plate. In fact, with careful re-steeling at proper intervals the copper is sufficiently protected to yield many thousands of impressions before the plate is worn out.' This latter statement is misleading, and embodies an error which has done more than anything to damage the cause of steel-facing. With an open and deeply-worked plate such a number of impressions *may* be possible; and with a mezzotint deeply grounded and scraped away till the work is merely incised, with plenty of surface-copper to support the wear, it is conceivable that such a thing may occur. But with a mezzotint, where the velvet burr is used for its full and typical beauty, nothing of the kind is possible. The same, of course, applies equally to a dry-point with the burr left on it. I have it on the word of Mr. Frank Short—the finest and most thorough craftsman of modern times—that a delicate mezzotint, even when carefully re-steeled at intervals, will not yield more than three hundred good impressions, and frequently only fifty. One of his own 'Liber' plates failed after fifty had been printed. I have also heard the late Mr. Frederick Goulding—and no one could speak with greater weight of authority—state publicly this same point: that a good mezzotint, however often steel-faced, will begin as a rule to deteriorate after about three hundred prints, and that he had known one to 'go' after *three* proofs.

MARTIN HARDIE.

May 4, 1909.

ART BOOKS OF THE MONTH

PAINTERS AND PAINTING

PEINTURE EN BELGIQUE. LES PRIMITIFS FLAMANDS. Tome I. Fierens-Gevaert. Bruxelles: G. Van Oest et Cie. 1908. 96 pp. 36 plates.

IN a prefatory note Mr. Fierens tells us that this is the first part of a History of Painting in Belgium illustrated almost exclusively by reproductions of works actually in the churches and public and private collections of that country. If favourably received it will be followed by other volumes. He would, he says, have preferred to commence by treating of the architecture and sculpture, but the materials for such a work have not yet been brought together. Though attention was drawn many years ago to the number of monuments that were going to ruin or being destroyed by so-called restorations, of works of art that were being sold, and of parochial archives perishing from neglect, very little has been done in the way of drawing up inventories of works of art or of communal and parochial archives.

The author of the present volume does not seem to have conceived a clear plan of what his work was to be; the idea, he says, of writing it was due to the enthusiasm enkindled by the perusal of Burckhardt's 'Cicerone.' On the other hand, the size of the volume—33 by 26 centimeters—most inconvenient to carry about when travelling, points to the library as its intended destination, but the style of the text, pleasant enough to read in a railway carriage, is rather that of a Parisian *feuilleton* than of a serious history, and the numerous inexactitudes, hardly pardonable in a journalistic form, destroy its value as a work of reference. To begin with, the title, 'les primitifs flamands,' is an absurdly incorrect term, the adoption of which here is absolutely ridiculous, as

even the earliest pictorial works referred to in the first nine pages belong to the second half of the fourteenth century, when painting had in the Low Countries, as in England, attained a considerable degree of merit.

No mention is made of early mural paintings, and what little there is about fourteenth century panel pictures is anything but instructive. We are told, for instance (p. 8), that James Coene of Bruges and James Cavael of Ypres were probably one and the same person, an astounding conclusion to draw from the fact that Coene was employed for a short time at Milan, and that Cavael travelled in Italy. Chapter IV, relating to the van Eycks, contains numerous errors and misleading statements, every one of which might have been avoided by referring to books easy of access, published within the last ten years. Valuable articles by German critics are not even referred to, whilst the silliest statements by Belgian and French writers, refuted over and over again, are repeated. Chapter V (pp. 33–54), devoted to Roger De la Pasture, states clearly enough the difficulties presented by perfectly authentic contemporary documents, but makes no attempt to solve them. The customs of Tournay were not identical with those of the Flemish cities, and the study of these will clear up the matter. Mr. Fierens, who makes no mention of two or three important religious paintings by or attributed to master Roger, says (p. 50) that he was, it appears, a great portrait painter, but adds quite truly that no portraits have as yet been proved to be by De la Pasture; the present writer's belief is that Roger never attained eminence in this branch of art. The great portrait painters of the fifteenth century were van Eyck and Memlinc.

Two pages only are given to Peter Christus, the types of whose figures, in Mr. Fierens's opinion, were derived from Bouts and De la Pasture. His fine portrait of Edward Grimston surely deserved more than a mere passing mention. Eleven pages are devoted to the so-called master of Flémalle, who is here said to have been discovered by Messrs. Hymans and Wauters! The paintings, formerly at Aachen and now at Frankfort, have been known ever since 1849; the first serious attempt to deal with them was made by M. von Tschudi in 1898; the master has not yet been identified. As is generally the case when the author of one good painting is identified, a number of others are at once attributed to him, often on very insufficient grounds. This was the case with Memlinc and Gerard David, to mention two only. The present writer pointed out in this Magazine in 1903[1] that the works attributed to the painter of the Frankfort panels were really produced by three or four masters, the truth of which remark is gradually being recognized.

[1] Vol. i, p. 205.

The volume contains sixty-two illustrations, including two of panels of the Beaune altar-piece before their restoration which are not to be found in any other book. There is no index, and the text shows want of care in the correction of the proofs. Dates might with advantage have been supplied at the foot of the illustrations.

W. H. J. W.

FANTIN-LATOUR: SA VIE ET SES AMITIÉS. Par Adolphe Jullien. Paris: L. Laveur. Fr. 25.

FOR the majority of art lovers, at least in the England of to-day, the memory of Fantin-Latour is a memory of flower-pieces, exquisite in their taste and truth, and of little figure compositions no less exquisite in their airy poetic fancy. Comparatively few remember that each of these two phases of the painter's genius has a more serious side: that the poet was the creator of what is, perhaps, the most elaborate and ambitious series of lithographs in existence; and that the realist, in addition to his *natures-mortes*, painted some of the most significant and vital portraits of his age. It is with this, the more serious side of Fantin's talent, that M. Adolphe Jullien is concerned. As a critic of music he is able to appreciate the painter's devotion to Berlioz and Wagner; as an intimate friend he is able to trace the intimate friendships to which Fantin's greatest portraits owe their conception.

Fantin-Latour was not spared by the ironical Providence which seems to govern the destinies of modern genius. His portrait groups, almost accidentally, brought him reputation, but never a livelihood. His single portraits, equally few in number, were hardly more serviceable. Yet they are alike of very high quality; so high, indeed, that it is not rash to foresee the coming of a new reputation for him. He will then have a place among the very greatest modern portrait painters, and all the work on which his popular fame now depends will seem slight and casual by comparison. Only by the constant production of *natures-mortes* was he able to provide for the very modest needs of his family; his life, in fact, depended upon what with less upright minds and in less gifted hands becomes pot-boiling. It is to his eternal credit that his protest against the neglect and vulgarity of his age took a form which we need only regret because it was not the greatest of which his talent was capable. This much, at least, may be said for the credit of England: it was through the staunch friendship of an Englishman and his wife that even Fantin's modest flower-pieces became saleable here, and the memorial of that friendship in the National Gallery is fortunately one that will not quickly be forgotten.

We have purposely refrained from drawing upon the subject matter of M. Jullien's masterly tribute to his friend. Baudelaire and Whistler,

Manet and Verlaine, among the dead, M. Jullien, M. Legros and M. Vincent d'Indy among the living, are typical of the circles of art, music and letters in which Fantin-Latour so quietly moved. Full justice, too, is done to that still more intimate family circle which his art has immortalized, and to the passion for music which was his frequent inspiration and his constant solace. In short, no collector or admirer of Fantin-Latour can afford to overlook a study at once so well informed, so intimate, so sympathetic and so thoroughly appropriate alike to the artist and to the man.

C. J. H.

RAFFAEL. DES MEISTERS GEMALDE IN 275 ABBILDUNGEN. Herausgegeben von Georg Gronau. Stuttgart and Leipzig: Deutsche Verlags-Anstalt. M 8.

REMBRANDT. DES MEISTERS GEMÄLDE IN 643 ABBILDUNGEN. Herausgegeben von W. R. Valentiner. Same publishers. M 14.

WE are glad to see that these two volumes of the invaluable 'Klassiker der Kunst' have reached a third and a fourth edition respectively: still more to note that in the capable hands of Dr. Gronau and Dr. Valentiner, the critical commentaries have been revised, and the number of plates notably enlarged. Dr. Gronau's tone is the more conservative, as perhaps criticism on Raphael deserves to be. Here and there, as in the case of the *Madonna dei Candelabri*, English authorities would take a more definite line. Notes, such as that on the S. Nicolas of Tolentino altar-piece, show Dr. Gronau's accustomed knowledge of recent Italian research, but a reference to the much older notes by Sir J. C. Robinson would have been a graceful and by no means useless addition. Dr. Valentiner on the other hand, while making his Rembrandt volume as complete as such a thing well can be in point of illustration (one or two quite recent discoveries seem to us the only omissions), takes a bold course, both in regard to questions of authenticity and to the identity of certain portraits. So innumerable are the problems suggested that we cannot attempt to approach them in a short notice: we can only promise those who have studied Rembrandt an abundance of matter for thought, and recommend to those who have not studied him the most complete work on his painting attainable at a moderate price.

PLATE AND PORCELAIN

CATÁLOGO DE LA COLLECIÓN DE PORCELANAS DEL BUEN RETIRO DEL EXCMO. SENOR D. FRANCISCO DE LAIGLESIA. By D. Manuel Pérez Villamil. Large 8vo. Madrid, 1908.

IF Buen Retiro porcelain is as little known in this country as our Chelsea ware is in Spain, it is no fault of D. Manuel Pérez Villamil. The excellent history of the royal Spanish factory recently published by him has now been supplemented by a completely illustrated catalogue of the important collection of Señor de Laiglesia, which forms in itself an epitome of the products of Buen Retiro. The objects are arranged in three main divisions with reference to their sculpturesque, decorative and utilitarian qualities; and the chronology is simplified by the observance of two periods only, in the first of which Neapolitan, and in the second French, influence predominated. That the first period lasted from 1760 to 1804, while the second was only of four years' duration, destroys the symmetry of the arrangement, but is explained by the fact that the Buen Retiro works were started by potters and artists transported wholesale from Capo di Monte, when their royal master was crowned King of Spain. Hence the permanence of the Neapolitan traditions, which are very apparent in a large number of the illustrations at the end of the catalogue, particularly in the figure-modelling. The descriptive part of the catalogue is printed in French as well as Spanish; and although practically every object is illustrated in the twenty-seven plates, the pictures, while necessarily small in many cases, are remarkably sharp and clear.

R. L. H.

THE PLATE COLLECTOR'S GUIDE. By P. Macquoid. London: John Murray. 6s. net.

CRIPPS'S 'Old English Plate' has long been recognized and valued as a useful guide to the history of plate in this country. Students and collectors have, however, complained that in many essential particulars it has failed to keep pace with the additional knowledge brought to light within the past few years. The announcement was, therefore, welcomed that Mr. Macquoid was editing a new and cheaper edition, eliminating the portion on ecclesiastical plate, but making several necessary additions to the account of secular plate. But the result is, we fear, disappointing. Without wishing to be hypercritical, we venture to think the following errors and omissions cannot but be regarded as important. The facts are easily ascertainable, and their inclusion would not have lengthened the book by more than three or four pages.

We have failed to find any account of the true tazza, which was introduced into England about 1564 and survived until about 1618, such as the pair of 1582, formerly part of the treasure of the corporation of Boston, sold at Christie's for £2,900. The date of the earliest known 'steeple' cup and cover, namely 1599, might well have been given as a guide to the collector. It might be supposed from Mr. Macquoid's remarks on the type of Jacobean salt with 'steeple' finial that it first appeared about 1625, whereas at least two of 1611 are recorded. In the paragraph on that interesting

form of cup, the tumbler, the only information vouchsafed as to its date is that it is decidedly more ancient than the caudle cup. The approximate dates when it came into and went out of fashion are obtainable with little trouble. No account is included of such important and much collected articles of plate as Irish potato rings, Scotch quaichs and other pieces of the eighteenth century. English plate of the latter period is almost all that is left to the collector of moderate means, and, therefore, demands more extended notice. A mistake occurs in the chapter on mazers, where a standing mazer of the fifteenth century is stated to belong to Caius College, Cambridge. Corpus Christi College is doubtless meant.

PORCELAIN. By R. L. Hobson, B.A. Archibald Constable and Co., Ltd., 6s. net.

THE literature of ceramics is fast becoming immense, yet there is room for a scholarly popular hand-book to the subject, and Mr. Hobson's book is so comprehensive and businesslike that it well deserved to reach a second edition. The field is immense, and of necessity the treatment of the various sections has to be brief, but little fault can be found with the author's sense of proportion in the relative space he has devoted to the different parts of his work. Yet the book would have been still more useful could each section have been supplemented by a short bibliography, so that the beginner who buys the volume would have the means of continuing his studies under its direction. The illustrations are chosen with commendable taste.

NOTES FROM A COLLECTOR'S CATALOGUE. With a bibliography of English Cookery Books. By A. W. Oxford. John and Edward Bumpus. 5s. net.

DR. OXFORD is a notable 'small collector.' He does not compete with millionaires for the possession of masterpieces of painting; but among what may be called, without offence, odds and ends, he finds much that is 'beautiful or of great human interest,' and accessible to men of moderate means. Old silver, stay-busks, pieces of the skin of murderers, cookery-books, clocks, Chinese nail-protectors—he collects, or has collected, them all; and he gossips about them in so charmingly human and informative a manner, that his book will certainly raise him competitors in his many fields. As a medical man he might have added much valuable comment to his already valuable bibliography of cookery books from 1508 to 1699; and we fancy he would be interested in a set of manuscript books in the possession of his reviewer's family, in which the recipe for some appallingly rich dish is almost invariably followed by that for the probably necessary physic.

MISCELLANEOUS

THE BAZ-NAMA-YI NASIRI. A Persian treatise on Falconry. Translated by Lieut.-Col. D. C. Phillott, Secretary to the Board of Examiners, Calcutta, and general and philological Secretary to the Asiatic Society of Bengal. 8vo, pp. xxiv–194. With illustrations. London: Bernard Quaritch. 21s. net.

'PERSICOS odi puer apparatus' is a familiar quotation from Horace—'I hate Persian gimcracks, boy.' But if the poet had known as much of the skill and ingenuity of Persian falconers as is disclosed by the Prince Taymūr Mirzā in the volume before us, his antipathy would have given place to wonder and admiration. There is no gainsaying the fact that devotees of the sport in Western Europe owe much of their knowledge of the art of falconry to Persian and Arabian instructors, and it is curious to note how this has come about by means of successive translations. Our English Turbervile, whose rare 'Booke of Falconrie' was printed in 1575, acknowledged his indebtedness on the subject to French and Italian writers of the fifteenth and sixteenth centuries. They in their turn borrowed from the Latin work of the Emperor Frederick II of Germany, by whom it was composed in 1240, with the title 'De arte venandi cum avibus,' from information derived by him from certain Arab falconers whom he brought home with him on his return from a crusade which he had undertaken the year before, and whose exploits in the hawking field he had witnessed for the first time with astonishment. It was he who, imitating the practice of Eastern falconers, first introduced the use of the hood into Europe. It would seem that the Arabs learnt their art from the Persians, for not only do many Arabic MSS. state that the first falconer was a Persian, but several of their technical terms relating to the sport are borrowed from the Persian language. In India, too, where hawking has always been popular with the native princes, the text books—if they may be so called, for they are in MS. or lithograph—are not in Hindustani, as might be supposed, but in Persian. Eight of such treatises are known to the present writer, the most recent being that of which an English translation has just been published by Lieut.-Col. Phillott. Although comparatively modern, having been composed in 1868, when the author was sixty-four years of age, it is for several reasons a remarkable production. In the first place, it is complete, and not a mere fragment like so many treatises on the subject which have come down to us; in the next place, it is based upon the personal experience of the author, whose whole life was devoted to the pursuit of hunting and hawking; and last, but not least, it has been translated by one who is not only conversant with the Persian language, but is

himself a skilled falconer, and therefore familiar with the technical terms, which would puzzle anyone attempting a translation with no practical knowledge of the subject. For this reason especially the work is to be commended to all votaries of hawking, as well as to those who would learn something of a very ancient sport as practised in a country where its traditions have been honoured and observed for centuries. The author, Prince Taymūr Mirzā, by reason of the position which he occupied, was a person of some note. In company with two of his brothers he paid a visit to this country in 1836, and for four months they were the lions of London society, when, having attained the political object of their mission through the good offices of Lord Palmerston, they returned to Baghdad, where the author spent the remainder of his days in the pursuit of his favourite field sports, and in writing down his experiences, which were subsequently published.

It would be beside our present purpose to criticise the work in detail, nor have we space to quote any of the many passages which are of special interest to falconers. It must suffice to note the curious fact, which shows the antiquity of falconry, that some of the devices long practised by Persian falconers were made known to English readers in the 'Book of St. Albans,' first printed in 1486. Not the least valuable part of the present treatise is the critical footnotes by the translator, which are very instructive, and in many ways elucidate the text. In addition there are some excellent illustrations, partly from Persian sources, and partly from photographs taken in India, of the hawks employed by eastern falconers at the present day. J. E. H.

'La Riscossa Latina,' an Italian weekly newspaper, published at 35 Dundas Street, Glasgow (annual subscription, 8s., post free), may be recommended to collectors for the sake of a fine series of drawings of old Glasgow by Mr. Muirhead Bone, that is appearing at intervals in its columns. The paper and printing are so good that the reproductions are well worth preserving.

NEW PRINTS

The Medici Society has issued no less than five facsimile reproductions during the past month. Among these prints that of Titian's *Bacchus and Ariadne* (25s. net) must undoubtedly take the first place. A perfect reproduction in colour of this immortal masterpiece has for many years been the dream of all lovers of fine painting, and the reproduction by the Medici Society will be no inadequate fulfilment of this dream. Something, of course, is lost; indeed, were not something lost in these processes of colour reproduction, the unique value of the originals might seem to be in danger. Here, for example, we miss the broken tones of rose and gold in the openings of the sky; we miss some depth of superb azure in the distant mountains; we miss the filmy tones of silver and opal which make the whites so precious; we miss in many passages the peculiar crispness of touch which introduces freshness into this luxuriant panel of rich colour. The vermilion of Ariadne's scarf and the orange vest of the leading Bacchante are rather harsh, the vinous crimson of the drapery thrown over the shoulders of the infant faun in front is rather weak and cold; in countless other passages the student of Titian will note a certain dilution of the strength which the master attained, perhaps, more completely in this picture than in any other work from his hand. Nevertheless, the general effect is so splendid and powerful, the rendering of texture and quality so fortunate, that all these minor differences may be set aside, because the reproduction in its present form is certainly the finest in existence of what is probably the finest picture in the world.

The next print, after *The Pearl Necklace*, by Vermeer, of Delft, in the Berlin Museum (17s. 6d. net), is also good. Once more the original presents an extremely difficult problem; once more the difficulties have been in large measure conquered, though at the cost, perhaps, of some slight loss of freshness both in the darker tones and in the shadows of the hands and face. The *Magdalen*, after Quentin Matsys, in the Antwerp Museum (21s. net), with its more precise delineation, its simpler effects of light, and its sharper key of colour, has provided the Society with an easier subject, and the result is a reproduction with which even the most scrupulous critic cannot find much fault; a slight diminution of the strength of colour in one or two passages being the only defects we can find. It is impossible that the peculiar texture and *craquelure* of early Flemish painting can ever be mimicked more exactly.

The *Madonna della Colonna*, after Raphael, in the Berlin Museum (17s. 6d. net), provides what is possibly a more popular, but to the artist certainly a less attractive, subject. The reproduction, again, is excellent, but the sharpness of blue and red in the original picture is rendered harsh by the white paper mount surrounding the facsimile, and those who acquire it would be well advised to frame it in gold. *The Countess of Oxford*, after Hoppner (15s. net), should prove more alluring to the general public, although the facsimile is so exact that the atrocious drawing of the arms strikes one even more strongly than it does in the original. Hoppner's broad, if somewhat fumbling, brushwork is excellently imitated; indeed, the reproduction must be regarded as an almost unqualified success.

RECENT ART PUBLICATIONS *

TOPOGRAPHICAL ANTIQUITIES

BEADNELL (H. J. L.). An Egyptian oasis. An account of the oasis of Kharga, in the Libyan desert. (9×6) London (Murray), 10s. 6d. net. Illustrated.

CHATELAIN (L.). Les monuments romains d'Orange. (10×7) Paris (Champion), 12fr.

NIEUWENKAMP (W. O. J.). Bali en Lombok. Reisherrineringen en studies omtrent land en volk, kunst en kunstnijverheid. (13×15) Edam ('De Zwerver'), 3 pts., 15 gulden each. Illustrated; second edition.

BEYLIÉ (L. de). La Kalaa des Beni-Hammad, une capitale berbère de l'Afrique du Nord au XIe Siècle. (11×8) Paris (Leroux), 15 fr. Illustrated.

MORIS (H.). L'abbaye de Lerins: histoire et monuments. Paris (Plon-Nourrit), 15 fr. Illustrated.

FISHWICK (Lt.-Col.) and DITCHFIELD (Rev. P. H.). Memorials of Old Lancashire. 2 vols. (9×6) London (Bemrose), 25s. net. Illustrated.

AYNARD (J.). Oxford et Cambridge. SAUNIER (C.). Bordeaux. (11×8) Paris (Laurens), 3 fr. and 4 fr. 2 vols. of the series 'Villes d'Art celèbres.' Illustrated.

MAXWELL-LYTE (Sir H. C.). A history of Dunster and of the families of Mohun and Luttrell. 2 vols. (10×6) London (St. Catherine Press), 30s. net, Illustrated.

GRAY (T.). The buried city of Kenfig. (9×6) London (Unwin), 10s. 6d. net. Illustrated.

FLETE (J.). The history of Westminster Abbey. Edited by Rev. J. Armitage Robinson. (11×7) Cambridge (University Press), 5s. net.

BIBLIOGRAPHICAL WORKS AND MONOGRAPHS

WEIZSÄCKER (H.) and DESSOFF (A.). Kunst und Künstler in Frankfurt am Main in neunzehnten Jahrhundert. 2 vols. (12×8) Frankfurt (Baer), 24 m. Vol. I forms an illustrated history; Vol. II a biographical dictionary of artists.

POINTNER (A.). Die Werke des florentinischen Bildhauers Agostino d'Antonio di Duccio. (12×8) Strasburg (Heitz), 20 m. 22 phototypes.

GRONAU (G.). Die Künstlerfamilie Bellini. (10×7) Leipzig (Velhagen & Klasing), 4 m. 107 reproductions.

ARCHITECTURE

GUPPY (H.) and VINE (G.). A classified catalogue of the works on architecture and the allied arts in the principal libraries of Manchester and Salford. Edited for the Joint Architectural Committee of Manchester. (10×6) London (Batsford), 3s. 6d. net; interleaved, 4s. 6d. net.

ANDROUET DU CERCEAU (J.). French châteaux and gardens in the sixteenth century. A series of reproductions of contemporary drawings hitherto unpublished. Selected and described, with an account of the artist and his work, by W. H. Ward. (16×11) London (Batsford), 25s. net. Text of 36 pp.

MEURER (M.). Vergleichende Formenlehre des Ornamentes und der Pflanze, mit bezonderer Berücksichtigung der Entwickelungsgeschichte der arkitektonischen Kunstformen. (14×10) Dresden (Kühtmann). Illustrated.

SCHEDE (M.). Antikes Traufleisten-Ornament. (12×8) Strasburg (Heitz), 6 m. 50. 12 phototypes.

PAINTING

EIBNER (A.). Malmaterialenkunde als Grundlage der Maltechnik. (10×6) Berlin (Springer), 12 m.

BRAHM (A. de). La peinture au Musée Carnavalet. Préface de O. Uzanne. (7×5) Paris (Sansot), 3 fr. 50. 4 plates.

JIRIK (F. X.). Vyvoj malirstvi ceskeho ve stol. XIX. [The development of Bohemian painting in the nineteenth century.] (12×9) Prague (Pecí a Nakladem Jednoty Umelcu Vytvar). Illustrations, some in colour.

HOFSTEDE DE GROOT (C.). A catalogue raisonné of the works of the most eminent Dutch painters of the seventeenth century. Based on the work of John Smith, translated and edited by E. G. Hawke. Vol. II. (10×6) London (Macmillan), 25s. net.

SANPERE Y MIQUEL (S.). La pintura mig-eval Catalana. Fascicle I. (9×6) Barcelona ('L'Avenc'), 4 pesetas. 100 pp., illustrated. To be completed in 4 parts.

BERUETE Y MORET (A. de). The school of Madrid. (8×5) London (Duckworth), 7s. 6d. net. Illustrated.

VAN DEN GHEYN (J., S. J.). Cronicques et conquestes de Charlemaine. Reproduction des 105 miniatures de Jean Le Tavernier, d'Audenarde (1460). (8×6) Brussels (Vromant), 20 fr. 105 phototypes.

DEBILLEMONT-CHARDON (Madame G.). La miniature sur ivoire. Essai historique et traité pratique. (10×7) Paris (Laurens) 6 fr. 16 phototypes.

CERAMICS

IMBERT (A.). Ceramiche Orvietane dei secoli XIIIe XIV. [Note su documenti. (13×10) Rome (Forzani, privately printed). 14 plates.

DORVEAUX (P.). Les pots de pharmacie; leurs inscriptions sous forme de dictionnaire. (11×8) Paris (Maloine). 90 pp.; 14 plates.

HAYDEN (A.) Chats on English earthenware. (8×6) London (Unwin), 5s. net. Illustrated.

RATHBONE (F.). Catalogue of the Wedgwood Museum at Etruria. (10×6) Etruria (J. Wedgwood & Sons), 2s. Illustrated.

GRAESSE-JAENNICKE. Guide de l'amateur de porcelaines et de faiences. 12th edition. London (Nutt), 8s.

AUINGER (H.). Meissner Porzellan-Marken und die wichtigsten Marken antiker europäischer Fabrikate. 2nd edition. (7×4) Dresden (Huhle), 2 m. 50. A handy pocket guide, 300 facsimiles.

MISCELLANEOUS

BARNARD (F. P.). English antiquities and the Universities. (9×5) Liverpool (Univy. Press). A lecture, 48 pp.

KUTZE (E.). The humours of a Bohemian sketching club. (7×5) Edinburgh (Schulze). The story of the Edinburgh Rural Art Club by an early member.

NEVILL (R.). British military prints. (11×9) London ("Connoisseur" Publishing Co.), 5s. net. Illustrations, some in colour.

The Book of Trade Secrets. Receipts and instructions for renovating, repairing, improving and preserving old books and prints. By an Expert. (7×5) London (Haslam), 1s. net.

BADIN (J.). La manufacture de tapisserie de Beauvais depuis ses origines jusqu'à nos jours. (13×9) Paris (Société de propagation des Livres d'art), 25 fr. Phototypes.

RADET (G.). Cybébé, étude sur les transformations plastiques d'un type divin. (10×6) Paris (Fontemoing), 10 fr. Illustrated.

Sammlung Launa, Prag., Vol. I. (14×11) Leipzig (Hiersemann), 100 m. Photogravure and chromo plates. Text by J. Leisching.

KEHRER (H.). Die heiligen drei Könige in Literatur und Kunst. 2 vols. (12×8) Leipzig (Seemann), 30 m. Illustrated.

ROCH (W.). P.O. Runges Kunstanschauung (dargestellt nach seinen "hinterlassenen Schriften"), und ihr Verhältnis zur Frühromantik. (10×6) Strasburg (Heitz), 8 m.

KOEGLER (H.). Einzelne Holz- und Metallschnitte des funfzehnten Jahrhunderts aus der Universität-Bibliothek in Basel. (15×11) Strasburg (Heitz), 30 m. 22 reproductions, 17 in colours.

BRAUN (E. W.). Das Kaiser Franz Josef-Museum für Kunst und Gewerbe in Troppau und seine Sammlungen. (16×12) Leipzig (Hiersemann). 25 phototype plates, etc.

* Sizes (height × width) in inches.

ART IN FRANCE

BY the time that this number of the BURLINGTON MAGAZINE appears the Salon of the Société des Artistes Français will have been open for more than a month, and innumerable articles will have been published on it. It is, therefore, unnecessary to deal with it here, all the more so since there is very little in it worth mention. I do not remember a salon of such insipid mediocrity and such appalling dulness. French art would be in a bad way if this were representative of it. One has scarcely the patience to wade through the mass of banality in order to arrive at the few pictures that show some sincere purpose and real achievement. Perhaps the best picture in the exhibition is Mr. Hughes-Stanton's landscape of *Villeneuve-les-Avignon*, by far the best piece of work that he has ever done which it is not too much to call a great picture. But even in this first room in which it hangs, the *salon carré* of the Salon, there is hardly another canvas that one cares to look at twice. The enormous canvases which the misguided zeal of some public authority has caused to be covered with paint are this year even more empty than ever. What a pity it is that the encouragement of art by the community should in our time almost always have such disastrous results.

There are other exhibitions in Paris better worth seeing than the Salon, the Salon des Humoristes for instance, which should never be missed. At M. Durand-Ruel's gallery there is an exhibition which is a pure delight, the *Nyuphéas* of Claude Monet. These studies of waterlilies and still water in every possible effect of light and at every hour of the day are beautiful to a degree which one can hardly express without seeming to exaggerate. For three years in succession we have been disappointed of this exhibition; it was worth waiting for. One has never seen anything like it before; there is no other living artist who could have given us these marvellous effects of light and shade, this glorious feast of colour. If Monet had done nothing else, he would be among the great artists.

The exhibition opened at Bagatelle of portraits of the Three Republics contains a few good things, but its general standard is not high. The title has been somewhat loosely interpreted; what is Drouais, who died under Louis XV, doing in a show of the Three Republics? And surely a portrait of Lady Hamilton attributed to Romney is a little out of place. Many of the painters are not represented by their best work; one lithograph is not an adequate representation, for instance, of Carrière or Manet. There is a fine early Carolus-Duran, very different from his later work, and a portrait by Besnard which also makes one feel that he has not improved in recent years. A portrait of two ladies by Corot, which is rather a landscape with large figures, is very interesting.

The Exhibition (described in an earlier column) of One Hundred Portraits of Women is an immense financial success; the receipts for the first three weeks amounted to 79,800 francs, so that a substantial profit for the sailors' charity would seem to be secured. On Sundays the exhibition is visited by about five thousand people and even on a weekday afternoon circulation is difficult. Among other shows of interest is the Exhibition of Costume at the Musée des Arts Décoratifs. R. E. D.

ART IN GERMANY, AUSTRIA AND SWITZERLAND

AS this is going to press the Lanna sale is progressing. Among the prices attained during the first three days I note: Altdorfer, *The Crucifixion*, B. 8, £73; *Landscape*, B. 70, £65; *St. Christopher* (Friedlaender, p. 11), £50; *The Warrior*, Ottley, 1, £51; the beautiful *Virgin of Ratisbon*, £240; anonymous Italian, fifteenth century, ornamental plate with *Phyllis and Aristotle*, £152 10s.; anonymous German woodcuts, fifteenth century, *The Nativity*, Schreiber, 82, £66; *Bishop of Ratisbon*, £77 10s.; Baccio Baldini, *The Phrygian Sibyl*, £54; Hans Baldung, *St. Christopher*, B. 38, £52 10s.; *The Stag Hunt*, Pass. 75, £88; *The Ostler and the Witch*, Pass. 76, £145; Barthel Beham, *The Madonna on the Window-seat*, B. 8, £71; Sebald Beham, three medallions, B. 221, £55; Nicolaes Berghem, *The Bagpiper* (the so-called *Diamond*), Dutuit 4, £52. A *Pietà*, which the catalogue (No. 884) ascribed to Bink, but which is really by Hans Baldung, fetched £250. As this little round has a diameter of only two-and-a-quarter inches, it doubtless is—barring one or two rare postage stamps—the dearest bit of paper that has ever been sold at auction. At the Posonyi sale in 1872—since when no copy has ever appeared for sale—it was catalogued as an H. Brosamer, and was bought by von Lanna for about £4.

The Bavarian Academy of Fine Arts in Munich has just celebrated the centenary of its foundation as an Academy with a series of splendid festivities. Upon this occasion it has received a new charter, and will rank henceforth on an equal footing with the Universities.

The discovery of a new work by Adolph von

Menzel is always a matter to attract sufficient attention. Mr. E. Schulz-Besser has found in the possession of a Leipzig bibliopole an excellent copy of a child's story book by E. Leyde, entitled, 'Das Ahnenkreuz.' The title page is lithograph and displays besides ornamental lettering an oval of vignettes in which the principal events and stepping stones of the story are illustrated quite in Menzel's well-known vein. The pen-lithograph is not signed, but there is scarcely room for any doubt as to the authorship, especially since the book was published by George Gropius in 1838, the same publisher who had issued two years previously the 'Kleine Gesellschafter' by Feige with pen-lithographs by Menzel. Only four copies of this child's book are known—one of them sold a decade ago for £45; when Menzel heard of this he mused, and finally said : 'Forty-five pounds! Well, and what did I get in 1836 for the designing and lithographing of the thirty illustrations? Forty silver groschen!' (about 4s. 10d., but, of course, worth more than this sum is nowadays). The book was issued for one thaler = 3s. Now that attention has been called to this other juvenile work, the 'Ahnenkreuz,' perhaps other copies will turn up. But it is natural, of course, that such children's books should have been short-lived.

The revelations about the Claren-Altar at Cologne have started a series of new investigations on the field of paintings of the Old Cologne School. Dr. Braune has established that the *Madonna with the Peas-Blossom* at the Germanic Museum in Nuremberg is a nineteenth century forgery, and he went with it to Cologne to compare it with the often disputed *Madonna with the Vetch-Blossom* there. While he could not come to a decided conclusion, Prof. Voll, of Munich, who repeated the investigation after him, seems to have no doubt that the Cologne picture is likewise altogether forged. The question is to be submitted to a congress of specialists in the near future.

Von Tschudi is giving up his post at the National Gallery in Berlin and has accepted the position of 'Generaldirektor' of the Bavarian collections of paintings. This really means a loss all round. It is an open secret that Tschudi was disavowed in Berlin by just the authorities to whom he was most entitled to look for support. The work that he has been doing at Berlin and which was still in store for him there was his speciality, and he had in a way no rival upon that field, whereas what is awaiting for him at Munich is not nearly so much in his own proper line, and it is ten to one that he cannot compass it so well. Besides, though they are trying to meet him half-way in Bavaria, yet, as matters stand there, it is at present impossible to allow him the latitude of action which the position he is ostensibly to fill requires. Part of the works of art there are the private property of the Royal Family; they are handled by special officials, but are housed in the same museums as the public property. It transpires that some officers who are placed under the 'Generaldirektor' from one point of view, are able to act in opposition to or at least independently from him in other regards. Again, his prerogatives and those of the Ministry of Education are not clearly defined; and in the course of the past five years the Bavarian Government has introduced an unfortunate system of hampering committees, who are allowed undue influence in all matters of art to the disparagement of the specialist directors. Taking all things into consideration, we can but say that we may hope v. Tschudi's activity in Munich will prove a beneficial one, whereas had he continued at Berlin this would have been a certainty.

The Museum of Mediæval Antiquities at Magdeburg, called the 'Dom Museum,' has been entrusted to the care of the Kaiser Friedrich Museum authorities at Magdeburg by the Prussian Government.

The Municipal Museum at Augsburg has come into possession of a fine ceramic collection, formed by A. F. Butsch, the author of a volume of repute on 'Book Ornamentation of the Renascence.' The collection embraces 607 objects and £3,500 was paid for it. Meissen is represented by 68 figures and groups and 320 dishes, cups, etc. Kändler is well in evidence, and among his scholars Acier. There are pieces of the Swan set (made for Count Brühl) and plates of the Count Münchhausen and Sulkowski sets. Further, there are 42 Nymphenburg (Auliczeks among them), 34 Vienna, 21 Ludwigsburg factory pieces. Höchst (several Melchiors), Berlin, Frankenthal, Fürstenberg, Ansbach and Zürich are also represented; of foreign factories, Paris, Sèvres, Chelsea and Venice. Upon the whole, it is one of the best collections that have changed ownership in their entirety during recent years.

Among the new acquisitions of the Barmen Museum I note *The Silent Moon* by Dreydorff, a painting of *Still Life* (apples and grapes) by Charles Schuch, *Peacocks in Snow* by R. Schramm, bronze replicas of Klinger's *Salome* and *The Bather*, and a *Torso* by Bernhard Hoetger.

The National Gallery at Berlin has acquired seven drawings by the late Rudolf Wilke, one of the principal cartoonists of the 'Simplicissimus,' and a series of interesting painted portraits, viz., the landscapist *G. Schütz*, by B. Beckenkamp (1747-1829), the landscapist *James Genelli*, by F. Bury (1763-1823), a *Self-portrait* by H. Tischbein, and others by J. Gruen and F. Krüger (a pastel); further, an *Entombment*, by the pseudo-pre-Raphaelite, B. Plockhorst (†1907), which might well be missed.

One of the most interesting acquisitions of the Kaiser Friedrich at Berlin is a predella by Fra Angelico, representing the *Lament of St. Francis*, in an excellent state of preservation. It is the panel which was in the possession of Mr. Fuller



THE DESCENT FROM THE CROSS. BY CECCO DI PIETRO.
IN THE JARVES COLLECTION, YALE UNIVERSITY

Maitland in London at the time Crowe and Cavalcaselle mentioned it in their book. The Berlin Print Room has received as a gift a drawing of an *Alchemist's Laboratory*, by Peter Bruegel the elder. The design was engraved by H. Cock in his day. Other important drawings purchased by this establishment are a Hans Baldung, *Figure of a Nude Woman Seated*, and a C. Saftleven, *Study of Sheep*. The extremely rare *Speyghel der Doghede*, printed in 1486 at Lübeck, and a *St. Philippus*, by J. Cornelisz van Amsterdam, were also bought.

The Wallraf-Richartz at Cologne has acquired *Portrait of his Daughter* and a *Vase with Roses*, by E. R. Weiss, a *Landscape*, by Max Clarenbach, a *Self-portrait*, by W. Trübner, and *The Cuirassier*, by A. Deusser; the Museum at Elberfeld a *Steeplechase*, by Angelo Jank, whose paintings for the Berlin Houses of Parliament stirred up such a controversy recently.

Since January, 1907, the Kunsthalle at Hamburg has come into possession of about sixty paintings. Local art receives special attention at the hands of its director, and among more or less forgotten Hamburg artists, works by whom have lately been bought, I note L. Eckhardt, H. Kauffmann, O. and H. Speckter, Stuhr, J. H. Tischbein, J. C. Ed. Averberg (1811-1868), J. Asher, V. Ruths and C. Morgenstern. The work of the men of 1800-1850 is likewise eagerly sought for at Hamburg, and pictures (mostly landscapes) by C. D. Friedrich, F. Krüger, W. v. Kobell, H. Reinhold, K. Steffeck, Overbeck, Schuch, Speckter were purchased. The Overbeck picture, *Christ and the Rich Youth*, Matt. xix. 16, formerly was in England, and has been reproduced in the 'Art Journal.' Among modern painters, E. Eitner, Fantin-Latour, Leibl, Marées, Thoma, Trübner, Wulff appear, and one seventeenth century picture, a still life, by A. H. van Beijeren (d. after 1675 in Alkmaar), is cited as having been bought.

The Kaiser Friedrich at Magdeburg numbers two Kalckreuths, *Lighthouse near Cuxhaven* and *Portrait of a Boy*, and two *Landscapes* by Paul Bürck amongst its recent acquisitions; and the Museum at Stuttgart a subject piece by L. Linden (1841-1899), *In the Tavern*, a military scene by Haug, and *The Salé of the Calf*, by F. G. Waldmüller.

H. W. S.

ART IN AMERICA

TRECENTO PICTURES IN AMERICAN COLLECTIONS—V[1]

THE Pisan school of painting at the close of the Trecento is represented in the Jarves collection in New Haven by a large *Descent from the Cross* by Cecco di Pietro. Although of no great artistic value, the picture deserves particular notice because it was described by Crowe and Cavalcaselle as a genuine work of Antonio Veneziano. It is high time that Antonio's vague personality should be more sharply defined and freed from such depressing works as this. A closer knowledge of the Pisan school is in fact important, in order to weed out several paintings attributed to famous Florentine or Sienese painters. The Trecento painters at Pisa lived chiefly on loans from Florence and Siena, and made, for the most part, very bad use of the loans. Cecco di Pietro is one of the most mediocre of them, as proved by his signed pictures in the Museo Civico at Pisa. The best of these is the small enthroned *St. Simon*, which was painted as early as 1374. In his large altar-pieces of 1377 and 1392 he becomes increasingly decadent; his figures become still leaner and more ghostly, with narrow, crooked faces and long noses. In the picture in the Jarves collection this type is not yet fully developed, the faces are not as crooked as in Cecco's latest works, but his mannerisms are even here sufficiently clear to do away with all doubt regarding his authorship. The picture, however, was probably painted in the seventies.

In conclusion we will mention one more large picture which is probably of North Italian origin, from the beginning of the fifteenth century. It is in Mrs. Gardner's collection and represents the *Annunciation*. Mary is sitting in front of a wall which is draped with a beautiful tapestry of large floral design; the Angel who kneels before her is robed in a dalmatic of splendid brocade. Precious materials of this kind are almost unknown in Tuscan painting, likewise the method of decorating the haloes and borders with raised gold ornamentation. The types are empty and insipid, but the large picture has, on account of the beautiful painting of materials, an unusual decorative value.

Needless to say, we might mention many more pictures from the above rich collections, if we had wished to make a complete *catalogue raisonné* of Trecento paintings, but that was not our intention. We only wished to embody in European art literature the most interesting works from these collections. The world is too full, as it is, of insignificant, undefinable paintings.

OSVALD SIRÉN.

[1] Translated by L. I. Armstrong, L.L.A. For the previous articles, of which the present concludes the series, see BURLINGTON MAGAZINE, Vol. xiv, pp. 125, 188, 325 (November and December, 1908; February, 1909)]; Vol. xv, p. 66 (April, 1909).

TWO FIGURES BY GIORGIONE

To the Editor of THE BURLINGTON MAGAZINE.

SIR,—Referring to the suggestion of Mr. Claude Phillips that two figures in the *Official Ceremony on the Piazzetta*, in the Museo Civico at Venice, may be by Giorgione,[1] the resemblance in style to Giorgione's *Judgment of Solomon* and its twin panel in the Uffizi surely suggests more importance for Gentile Bellini's influence on Giorgione than we usually reckon with? Whatever the connexion of the Museo Civico with Giorgione, its Gentilesque derivation (as Mr. Phillips pointed out) seems certain, and we have thus a *rapprochement* of Giorgione in the Uffizi panels—masterpieces by common consent—to another stylistic source of inspiration than the art of his teacher Giambellino. The significance of this *rapprochement* resides in the fact that Venetian painting is essentially descriptive in its spirit, Gentile Bellini having determined a good deal of this tendency and Giorgione having given to it a monumental, ideal, and somewhat esoteric character. In the universalization of an objectively descriptive style lies one secret of Giorgione's art, and that he should have found more to his purpose in Gentile than in Giovanni was natural enough.

We need not even assume with Mr. Phillips that the Uffizi panels are necessarily very early works; the point is that they are in Gentile's vein and not in Giovanni's. When the influence comes in does not matter so much, for we only want to find something which will take Giorgione out of the category of accidents and the unrelated in his tradition. The art-historian abhors the notion of absolute originality, even for the supreme masters, of whom Giorgione is certainly one. Our knowledge of the master and his practical influence both suffer for want of a reasoned theory of a traditional relationship larger than that of his rather external dependence on Giovanni Bellini.

Before Giorgione we have many examples of an idealized *genre*, united to the originally Hellenic or Roman forms which underlie Italian art; but monumental examples, as against decorative pictures, are sporadic types, formal 'sports,' rather than established varieties. With Giorgione the ceremonial and portrait *genre* of Gentile Bellini becomes generalized enough to serve for most subsequent historical painting. We need not cite the identical picnic parties or the farm scenes, when we have the ever concrete Titian in evidence—and with so much of Veronese and Tintoretto implicit in Giorgione. *The Judgment of Solomon* and its companion piece are not mere actual particularizations, for they carry an emotional tone and transcend the physical facts, yet they are fundamentally descriptive. We have a *villegiatura* as the external theme—the real subject being essentially of the life-motives presented—united to the idea of *villegiatura* itself, the idyllic sense of life in the open. But the life is esoteric by virtue of the intimate and special circle in the Venetian aristocracy for which the master works and of which he seems a part. We feel that these patrons or subjects are types of the vegetative life at large, that they have Virgil in their bosoms or by heart, and so carry more than a local meaning for us. If we think of a *milieu* in this way we need not make Giorgione's art quite so personal as we sometimes think it. And is it not too great to be merely personal? If I dared to cite almost *contra mundum* the Pitti *Concert*—and I think its attribution to Titian a demonstrable heresy—I should have an illustration of its exceptional *milieu*; but every authentic example of Giorgione reflects, as do especially the wonderful out-of-door pictures we are considering, an intellectual and aesthetic attitude aloof from that of the mere painter. Giorgione, like Leonardo and Mantegna, is something more. That he and Titian should ever emotionally overlap I cannot believe, for, typically, the gulf is profound.

Giorgione's landscape is perhaps the best illustration of his distinctive yet not traditional temper. Objective in its reminiscence of the home region, which, like Leonardo, our master never forgets, and in the elemental effects of gold-green fields with the lagoon or Alpine vistas, its universal feeling is a classical instance. Modern landscape through Titian and Rubens draws much from Giorgione, as Giorgione perhaps almost unconsciously owes much to Mantegna and Leonardo. May we not quote from Marvell a poetic analysis that expresses what might be called a metaphysical vision in all three men?

> Meanwhile the mind, from pleasure less,
> Withdraws into its happiness;
> The mind, that ocean where each kind
> Does straight its own resemblance find;
> Yet it creates, transcending these,
> Far other worlds, and other seas;
> Annihilating all that's made
> To a green thought in a green shade.

But the vegetative thought in Giorgione is surely no mere romantic dream; or his influence, indirect or direct, would not be so enormous. The style, and much that we hold most precious in the Venetian temper generally, has a traditional background and an objective foundation. I think that Mr. Phillips in his suggestion has helped us to see this more clearly in the case of the man who seems among the supreme painters on the high tide of the Renaissance to be the least obviously derivative in his spiritual and formal ancestry.

WILLIAM RANKIN.

[1] BURLINGTON MAGAZINE, Vol. xiv, p. 331 (March, 1909).



Saying Grace
By Jan Steen
In the collection of the Duke of Rutland

EDITORIAL ARTICLE

A PURCHASE FUND FOR WORKS OF ART

AT the moment when loss seemed inevitable the Norfolk Holbein has been saved for the nation by one who has preferred to remain anonymous. This success must have been a source of genuine satisfaction to all concerned, to the Duke of Norfolk, to the National Gallery, to the nation, and especially to Lord Balcarres and the honorary secretaries of the National Art-Collections Fund, and to the subscribers who supported them. Yet, as those to whom this splendid success was due have already pointed out, we must not hope that the feat can be repeated.[1] A new crisis may be sprung upon us at any moment. The needs of our national finance will press hard upon owners of works of art at the very time when wealthy men of other countries are eager to buy them, and have vast funds immediately available for the purchase.

It is futile to suppose that this danger can be met by any scheme of registration and restriction after the Italian fashion. Such a law would take years to frame, and long before it was passed it would be out of date, because its menace would have precipitated the sales it was intended to prevent. Its interference, too, with the rights of private owners would render it as objectionable in principle as in practice; and we hope the idea will be dropped.

As His Majesty the King has so wisely suggested, the principle which the nation ought to adopt is that of a reserve fund, for the immediate purchase of indispensable works of art if they should ever come into the market. The formation of such a reserve fund is the nation's pressing duty; and we hope that with the august sanction and patronage under which it has been inaugurated, this fund will become a powerful reality. Yet private subscriptions by themselves are insufficient. Help from the public funds is imperative; and, if the Government began by capitalising the annual grant to the National Gallery, they could at once provide an effective nucleus which might be augmented and replenished by a tax upon art sales, and perhaps by an export duty upon works of art, as Mr. Austen Chamberlain has suggested. Whether the existing funds at the disposal of the Trustees of the National Gallery could be commuted to this good purpose is, perhaps, more doubtful. At present they are almost useless. They cannot be applied in their entirety to any large purchase, as they are made up of separate bequests left for specific objects; and one incident which occurred in connexion with the Norfolk Holbein will show how these conditions militate against the effective use of such funds. We mentioned that the Trustees a few months ago had decided to find £7,000 for the purchase of a Florentine picture which proved to be a forgery. It has been pointed out to us on unexceptionable authority that the Trustees were not to blame for being unable to subscribe this sum towards the purchase of the Holbein. They were bound by the conditions attached to the particular bequest from which the £7,000 was derived. It is only fair to the Trustees that this fact should be generally known, although it proves that the funds of the National Gallery in their present form are wholly unequal to the purchase of really important pictures.

When we consider the administration of such a reserve fund, one fact, at least, is

[1] Some £4,000 still remains to be subscribed before the National Art-Collections Fund is out of debt. We trust those who hesitated to subscribe before will do so now, in view of the Fund's success.

evident. Negotiations for the purchase of an important work of art ought never to be entrusted to a committee (as at the National Gallery), but should be carried through by some one person of approved business capacity. As the reserve fund would be largely a Government affair, such negotiations would probably fall within the province of the First Commissioner of Works. Both Mr. Harcourt and his predecessor have shown so much public spirit and capacity as regards the Fine Arts, that we think the reserve fund might be entrusted to the First Commissioner with perfect confidence.

The existence of such a purchase fund and its administration by some such high authority would at once place the nation on an equality with its wealthy foreign rivals. Yet the amount of such a fund would be limited, and it would therefore be applied only to a very small group of indispensable masterpieces, of which Lord Lansdowne's *Mill* and the Bridgewater Titians might serve as types. If a few of the recognized art authorities in England were formally asked to draw up lists of such masterpieces, and from their joint lists a schedule of some ten or twelve works of art, at the most, were selected, we should then have a practical basis of operations. The Government fund would be restricted absolutely to the purchase of works upon this special list, and the purchase of minor treasures might safely be left to the National Art-Collections Fund, the National Gallery and the British Museum.

The British Museum has proved how much can be done with moderate funds if they are prudently employed, and the Chief Librarian on his retirement carries with him a record of successful administration which is, alas! only too rare in this country.

AN AUTHENTIC WORK BY JAQUES DARET, PAINTED IN 1434

BY GEORGES H. DE LOO

THE historiography of art in the Netherlands in the fifteenth century is far from enjoying the same position as that of contemporary Italian art. For Italy we find, from an early date, various testimonies of writers; the archives of cities and churches are generally well preserved; they contain numerous records concerning works of art, and many of the latter have remained unremoved to the present day. In the Netherlands literature began to mention artists at a much later date; for the fifteenth century we have but scarce and vague biographical notes. Most of the accounts concerning works of art have perished, especially in the northern provinces. Iconoclasts and vandals repeatedly caused extensive destruction, and when works of art of the pre-Rubens period escaped, bad taste or cupidity removed them from the places for which they were executed.

Of late much labour has been spent in order to classify the surviving monuments of our early painting, and patient researches have, in the course of the last half-century, unearthed many written documents concerning artists and works of art, but it is hardly ever possible to identify the pictures mentioned in them, owing to the general uprooting just referred to.

We now stand before two histories of early Netherlandish painting: one told by the pictures, and one by the written records. Only in exceptional cases is there a point of contact between them. For instance, of all the period contemporaneous with Johannes van Eyck, we hitherto did not know a single picture, the authorship of which could be directly proved by authentic documents of the time. It is true that several works by Johannes van Eyck himself bear signatures and inscriptions on the frames. But the authenticity of these can always be suspected, and more than once has been suspected. We possess no accounts of payment for any of them.

For these and other causes, the history of the first half of the fifteenth century—the most important



THE PRESENTATION IN THE TEMPLE. BY JAQUES DARET
IN THE POSSESSION OF MESSRS. DUVEEN BROTHERS

AN AUTHENTIC WORK BY JAQUES DARET, PAINTED IN 1434

and interesting of all modern painting, the time of the great Eyckian revolution—is particularly dark and full of mysterious problems. What are the origins of Eyckish art? When and where did it begin? Who was the chief inventor? What is the true connexion between the brothers van Eyck and other schools, for instance that of Tournay (Rogier van der Weyden, etc.)? Who was the 'Master of Flémalle' and what is his place in the evolution of Netherlandish art? How did these new forms of art spread to Burgundy (Master of the Aix *Annunciation*) and Southern Germany (Conrad Witz, etc.)?

A century ago most of these questions were never put. Pre-Eyckish art was practically ignored or disposed of in a few words. Then came the miracle, the creation of oil painting by the brothers van Eyck, superhuman beings; and then their pupils and followers—Rogier van der Weyden, etc.

Such unhistoric conceptions can no longer satisfy. One of the most memorable contributions towards a clearer view of this mysterious period was afforded by Herr Hugo von Tschudi in the remarkable study he published in 1898, under the title, 'Der Meister von Flémalle.'[1]

He gave the conventional name, Master of Flémalle, to the author of a considerable group of pictures which he analyzed with great perspicacity. His conclusions were that this artist must have been a somewhat younger contemporary of Rogier van der Weyden, endowed with less personality, who was strongly influenced by Rogier and also by Johannes van Eyck, and mixed with their combined styles some archaic reminiscences.

In 1902, on the occasion of the exhibition at Bruges,[2] starting from these conclusions, I tried to identify the master described by Herr von Tschudi with one of the artists whom we know by written records, and found that only one name agreed with the terms of the description, that of Jaques Daret, a once famous painter, born at Tournay, who was an apprentice of Robert Campin, together with Rogier van der Weyden, and became a free master in 1432.

This proved a most fortunate hypothesis, since, although *not* quite true, it led to some highly important discoveries, as will be seen—discoveries which open a new horizon to the historian of early Flemish art, at the same time giving him a firm and certain footing.

A scientific hypothesis is not an object of *belief*, but an *instrument of research;* not something to put our minds to rest, but, on the contrary, to be worked upon. Every logical consequence should be drawn and confronted with facts.

[1] 'Jahrbuch der Koeniglich Preussischen Kunstsammlungen.' Heft. i. and ii. Berlin, 1898.

[2] 'De l'identité de certains Maitres Anonymes,' by Georges H. de Loo. Gand, A. Siffer, 1902, pp. 25-37.

If the Master of Flémalle was Jaques Daret, then he must have left some traces in Artois, since this artist is known to have spent a long part of his life at Arras. I immediately followed this track, which already in 1902 led me to the identification of the donor of a series of panels: two in the Berlin Museum and one at that time in the collection of Frau Hainauer. These panels had till then attracted very little notice; yet they are of the utmost importance, as the present paper will show.

The subjects of the pictures in the Berlin Museum are the *Visitation* and the *Adoration of the Magi*. The third panel (which passed with the Hainauer collection into the hands of Messrs. Duveen Brothers, of London) contains the *Purification*, or *Presentation in the Temple*. The latter, which we here reproduce by kind permission of the present owners, is the finest of the three, as well as regards delicacy of execution as for the importance and charm of the composition. That all three originally had been parts of the same altar-piece was a fact already recognized by the Berlin catalogue, which ascribed them to an *unknown Netherlandish artist, of about 1460, closely connected with the Master of Flémalle*. The very near kinship here alluded to is indeed striking, not only in the forms and types of the figures, but also especially in the very characteristic features of the landscape.

On the first panel (the *Visitation*) is to be seen the portrait of the kneeling donor, a Benedictine abbot holding his crosier with both hands; before him, his mitre rests on the ground, and behind him hangs his coat of arms, then unidentified. Working on the ground of the Daret hypothesis I sought whether these were not the armorial bearings of some Artesian abbot. I had not to search far; with the aid of Guesnon's 'Sigillographie d'Arras' I found at once that the donor was the very patron of Jaques Daret, the celebrated abbot of St. Vaast at Arras—Jean du Clercq, one of the councillors of Philip the Good.

In this I saw a good argument in favour of my conjecture. If the pictures dated from about 1460, they must have been executed, after Jaques Daret's departure, by one of his pupils who probably replaced him in the service of the generous and art-loving abbot.

Thus far I had arrived in 1902, when I published these ideas for the first time in the Introduction of the 'Catalogue Critique.' But I did not give up the patient and persevering testing of the Daret hypothesis, and so doing I gathered several new observations which obliged me to alter it.

In the first place it appeared that some of the works of the 'Master of Flémalle' are anterior to 1432, the date of Daret's accession to free-mastership; some portraits could be traced so far back as 1425. Further, the Werle pictures in the

Prado, which are dated 1438, far from being among the earlier works of the master, as Herr von Tschudi thought, proved, on careful comparison at the Toison d'Or Exhibition, to be much more advanced in style than most of his productions, and therefore are to be considered as among the later.

As, on the other hand, all the reasons which show the Master of Flémalle as a painter of the Tournay school, in close connexion with Rogier van der Weyden, could just as well apply to Robert Campin, his master, I inclined to think henceforth that this was the true identification of the mysterious Master of Flémalle.

But, then, the panels painted for Jean du Clercq —could they not be by Jaques Daret himself ?

Other grounds, independent of this inference, had already suggested to me the idea that they were earlier than 1460. In the second half of the fifteenth century, one of the Magi is invariably represented as a moor or a negro ; instead of this, the Berlin panel shows three kings of white race, but of different ages : one old, one middle-aged, one young. *This is the old iconography*, as found regularly in the thirteenth and fourteenth centuries. Another indication is given by the shape of the sleeves, low on the shoulders, and widening from the elbow downward like a deep sack, then closing tight round the wrist ; a shape well known between 1410 and 1440, but completely out of fashion in 1460. Last, but not least, there is the apparent age of the donor. Jean du Clercq, the remarkable prelate to whom the church and abbey of St. Vaast owed most of their architectural and artistic splendour, was born at Douay in 1376, and governed the abbey of St. Vaast from 1428 to 1462. Consequently about 1460 he would have been more than 80 years old. So advanced an age could not possibly be ascribed to the man who sat (or rather knelt) for the portrait. The donor could not be older than fifty-five or sixty. But then the pictures must be about a quarter of a century earlier than had been thought.

These converging indications prompted me to renew my researches in the contemporary documents, researches which finally met with a particularly lucky and unhoped for result, for they brought to light the written proof of the date and authorship of the pictures in question : which, together with others now lost, were painted by Jaques Daret in 1434 (perhaps finished in the first months of 1435).

The very cogent and minute proof of these assertions results from a combination of three different texts.

1st. the 'Journal de la Paix d'Arras, faite en l'Abbaye Royale de Sainct Vaast, entre le Roy Charles VII, et Philippes le Bon, Duc de Bourgongne, Prince Souverain des Pays-Bas,' written by Dom Antoine de le Taverne, grand provost of the abbey.

The treaty of Arras of 1435, after long wars, reconciled Philip the Good with the King of France, who by making him important territorial concessions succeeded in detaching him from the English alliance. The English ambassadors and the legates of the Pope and of the Council of Basle also took part in the deliberations. The long discussions took place in one of the rooms of the abbey, and the grand provost, Antoine de le Taverne, minutely recorded in his diary all the events and ceremonies of which he had been a witness.

On the first of July the diplomats began to arrive at Arras (two English envoys).

On the eighth came the embassy sent by the Council of Basle, an important group of ecclesiastics, at the head of which was the Cardinal of Cyprus, brother of the king of that isle, accompanied by four archbishops and bishops, several abbots and doctors. They were received with great pomp and ceremony by the local authorities, and on the 11th of July they visited the Church of St. Vaast. They first made their devotions before the high altar, on which were exhibited all the precious relics. The rich silver reredos was opened for them. Having seen this, they betook themselves to the Chapel of Our Lady, behind the choir, where they much admired *the new altar-piece which the abbot Jean du Clercq had recently placed there.* They especially noticed *the pictures on it.* Then they proceeded to visit the convent and the richly decorated reception rooms of the abbot, where some light refreshments were offered them.

On the following day arrived the embassy sent by the Pope. The legate of the Holy See was the Cardinal of Santa-Croce, belonging to the Carthusian Order (the venerable Nicola Albergati, whose portrait, painted by Johannes van Eyck, is preserved in the Vienna Museum). He was escorted by several bishops and doctors, among whom we notice Dr. Thomas Sarzano (who afterwards became Pope under the name of Nicholas V). On the 16th these high ecclesiastics also paid a visit to the abbatial church. Jean du Clercq and his monks met them processionally and brought them to the choir to kiss the body of St. Vaast and hear the holy Mass. After which we again notice that Jean du Clercq took them to Our Lady's Chapel *in order to see a painted altar-table, which he had recently had made,* and the legate *took great pleasure in admiring the pictures.*

The double entry in Antoine de le Taverne's diary shows that Jean du Clercq was very proud of his new reredos, and especially of the pictures which adorned it, and which were much appreciated by the noble visitors.

Fortunately we find a precise description of this altar-piece : the publisher of the 'Journal de la Paix d'Arras' was one Jean Collard, of the Order of St. John of Jerusalem, who provided it

with good annotations when he published it at Paris in 1651.

This author informs us that in his time the precious altar-piece no longer adorned Our Lady's chapel, but had been transferred to another altar, in the 'Chapelle des Abbés.' He gives us a detailed description: When open, it showed in one row twelve statues of the apostles in richly ornamented niches, and, in the middle above them, Our Lord and Our Lady seated on their thrones. It was closed by shutters, the inner side of which was simply decorated with golden flowers de luce on an azure ground; but on the outsides were *five very fine pictures.* On the elevated central part (probably two small shutters covering the Coronation of Our Lady) was painted *The Annunciation.* Under this there was a row of four panels containing the following subjects, beginning at the Gospel side: (1) *Visitation,* (2) *Nativity of Our Lord,* (3) *Adoration of the Magi,* (4) *Circumcision* (the last mentioned was a mistake for *Purification,* a very frequent confusion even in our days, due to the similitude of the scenes, which both imply a 'Presentation' of the Infant in the Temple). He further describes exactly the panel of the Visitation, where 'the aforesaid abbot Jean du Clercq is painted in a natural manner, kneeling, clad in the regular costume of his Order, having his crosier in his hands, and his mitre before his knees.' This precise description leaves no doubt as to the identity of the pictures now preserved in the Berlin Museum, and consequently also of that belonging to Messrs. Duveen.

From this important and decisive text we learn that there originally were two more subjects, now lost, and, besides, that the whole altar-piece was already placed on the altar *before July, 1435!* Jean du Clercq was then fifty-nine years old, which agrees perfectly with his appearance in the picture.

This startling discovery urged me to make further inquiries which, by extraordinary good luck, disclosed the name of the painter: *Jaques Daret!*

Among the documents of the former Abbey of St. Vaast, now preserved in the Archives of Arras, there is a very interesting record, namely, the original account of all the works executed for Jean du Clercq, and paid with the revenue of his crosier, that is to say, with the part of the income of the abbey set aside for his private use. This carefully kept diary begins with the first year of his government (1428) and extends till his death in 1462. The precious document was actually published in 1889 by M. Henri Loriquet, but seems to have escaped the attention of all those who could have found useful information in it.

As the abbot appears in the picture as the donor, and moreover Antoine de le Taverne expressly mentions him in this quality, the traces of the payment *must* be found in his diary. And there they are; we find all the different payments made for the aforesaid reredos.

First, as early as the 28th of May, 1432, the abbot had bought from a German merchant 14 alabaster statues: the *Twelve Apostles* and two figures forming together the *Coronation of the Virgin.* These statues were to be placed and attached on the inside of the central panel.

In the following year the sculptor Collard de Hordain was paid for having carved in wood on the same panel the niches (with daïs, ogives, pillars and buttresses, rosettes, etc.) in which the statues were placed.

Then the whole had to be polychromed and provided with painted shutters. This was the work of *Jaques Daret,* for the time dwelling at Arras. Three payments to him are mentioned for this decoration:—

1. For having painted, inside and outside, *all the shutters,* and also the *antependium* (which probably was lost already in Jean Collard's time)—85 lib., 8s. (Artesian money).

2. For having gilded and decorated with painting the sculptured central table, the flesh-parts of the statues put in natural colours, with gilt beards and hair; on the backgrounds behind them draperies of gold brocade of different colours. All the architectural framework gilt, with the exception of the spaces under the canopy placed over the statues, which were painted azure with golden stars. This work cost another sum of 82 lib., 11s.

3. For painting the '*custodes,*' including furniture of 'canvas, ribbons and nails.' The context shows that by '*custodes*' must here be understood, not shutters, but the curtains which were to protect the pictures. (We have recently met in fifteenth century documents concerning Ghent another instance of similar protecting curtains being painted.) —For this work was paid 10 lib., 16s. 6d.

These accounts bear no date, but as the altar-piece was already shown to visitors in July, 1435, this gives a *terminus ante quem.* On the other hand, in January, 1433, we still find Jaques Daret (a free-master since the previous year) established in Tournay, and he then had no intention of leaving his native city, for on that day he officially inscribed his brother for apprenticeship with him: a *terminus post quem.*

It seems we must admit that he received a call to Arras from Jean du Clercq, who needed an able painter for the works he had in view. Jaques Daret accepted, and settled at Arras probably either in the second half of 1433 or early in 1434, and immediately set to work, for the altar-piece of Our Lady's Chapel was not the first task he accomplished for the abbot. The necessary conclusion is that the altar-piece must have been painted in 1434 and possibly finished only in the beginning of 1435 (N.S.). This means two or three

years only after the termination of the *Adoration of the Lamb* by Johannes van Eyck !

The result of the researches here briefly exposed raises some hitherto rather unnoticed or unjustly neglected pictures into a monument of the most capital importance : not only are they identified by means of contemporaneous documents of unequalled precision and certainty, but the facts thus established will be found of fundamental consequence for the whole construction of art history in the fifteenth century.

Jaques Daret's name was completely forgotten a century ago. Gradually the data of his biography were patiently dug up. Now, of all the Netherlandish artists of the fifteenth century, there is not one whose life is so well known, especially since the very interesting publication of M. Maurice Houtart[3] (one of the best recent contributions on the basis of archival exploration), threw an abundant and most instructive light on the time of his apprenticeship, from his childhood. However, some gaps remained open in this biography, which now can be filled with the aid of Jean du Clercq's diary and other documents.

M. Maurice Houtart, for instance, knew nothing of the first sojourn of Daret at Arras, between 1433 and 1435. In 1436 he was again at Tournay, and remained there at least till 1438, and probably till 1441. But in July of the same year we again find him at Arras, making the cartoons of a great tapestry of the *Resurrection*, for the abbot of St. Vaast. In 1452 he painted for Jean du Clercq a second altar-piece, this time entirely '*en plate peinture*,' the central panel representing several scenes concerning the Holy Ghost and the shutters bearing four figures of prophets who spoke of the Holy Ghost. The work must have been of great importance, for it cost 180 lib.

Perhaps I may, on another occasion, return to the interesting particulars of his biography, but I will now briefly point to some other weighty consequences, which derive from the identification of the altar-piece of Our Lady's Chapel.

As the panels at Berlin and London show such close resemblance with the style of the Maitre de Flémalle, manifestly emanating from an excellent pupil of the Maitre, and as we know that Jaques Daret had spent all his youth with his master Robert Campin, and only parted from him two years previous to the date of the identified work, there is no longer any doubt that our above-mentioned interences were right, and that *the Master of Flémalle is no other than Robert Campin*—thereby the Tournay school gains a firm consistency. The relation between the Master of Flémalle and Rogier van der Weyden appears in an altogether different light from that under which Herr von Tschudi had placed it, and we gain a deeper insight into the personality of an artist, *quite contemporary with* the brothers van Eyck, trained among old local traditions, but rapidly transformed under the influence of the inventors of modern painting —a precious piece of knowledge, important for the elucidation of the 'Eyck miracle.'

It is easy to see that all this means a whole revolution in the history of painting in the first part of the fifteenth century, not only for the Netherlands, but even for the rest of Europe.

Henceforth the three little panels by Jaques Daret at Berlin and London are to be reckoned among the foundation stones of the history of art.

[3] Maurice Houtart : 'Jacques Daret, peintre tournaisien du XVe siècle.' Tournai, Casterman, 1908.

NOTES ON THE PORTRAIT EXHIBITION IN PARIS—II[1]

BY ANDRÉ PÉRATÉ

ROBERT TOURNIÈRES, an interesting and too little known painter, appears here only as an imitator of Mignard and of Largillière in his *Portrait of a Woman in a Red Dress*, against the dark background of an interior. And to Belle must be restored a portrait of *Marie Leczinska* which the catalogue gives to Carle Van Loo ; strange to say, the Versailles Museum possesses the same portrait, which dates from 1730, in which the attitude and the decoration are identical, but with the figure of the little Dauphin placed on his mother's knee.

The two little portraits of *Mme. de Pompadour*, by Boucher, bring us to the middle of the century. One of them, long famous, has been lent by the Edinburgh Gallery ; its minute, almost too laborious workmanship contrasts with the other, lately acquired by the rich collection of the Baron de Schlichting. While the first looks almost like a reduction of a large picture, the other has all the charm of a sketch. The marquise is represented standing in her room, near the clavichord, of which her hand carelessly fingers the notes ; the train of her silvered dress lies on an armchair covered in blue silk. She is dressed more soberly than in the Edinburgh picture, with pearls and a

[1] Translated by L. I. Armstrong, L.L.A. For the previous article see THE BURLINGTON MAGAZINE, Vol. xv, p. 135 (June, 1909). The portrait of the *Comtesse de Verrue* (?), attributed to Antoine Watteau and reproduced on p. 142 of that number, is in the collection of M. Reyre ; and the portraits of *Thomas Germain and his Wife*, by Largillière, reproduced on the same page, in that of M. Gulbenkian.



MADAME DE POMPADOUR. BY FRANÇOIS BOUCHER
IN THE COLLECTION OF THE BARON DE SCHLICHTING



THE MARQUISE DU CHÂTELET (?) BY NICOLAS-BERNARD LÉPICIÉ
IN THE COLLECTION OF BARON HENRI DE ROTHSCHILD

bunch of roses in her bodice. On the blue-hung walls is seen the library full of precious books; there is a charming disorder of albums, working materials and roses on the floor. It is carried out with a delicious *verve*, in a blond and grey atmosphere; and everything is said, whilst nothing is too fully explained.

With these pictures we may compare a charming little portrait belonging to Baron Henri de Rothschild. The catalogue gives it as a portrait of *Mme. du Chatelet*, by Lépicié; but Voltaire's friend died in 1749, and Lépicié was born in 1735; as it cannot be the work of a child of fourteen years, we are driven to make a choice. Mme. du Chatelet's iconography is very vague, and there is nothing to remind us of her in this young woman with brown eyes, brown hair, and rather banal face (though it must be admitted that the face has been restored and repainted by a mediocre artist). On the other hand, the charming costume, the white dress with its fur collar, the bodice of pink silk and lace, the pearl bracelets and the long white mittens on the hands which hold a letter and a book (she is sitting at her desk)—the painting of all this is supple, creamy, sincere; it approaches Chardin, and may without too much hesitation be placed to the account of the excellent Lépicié; and it is one of the most instructive novelties of the whole exhibition.

A Woman in Blue, by L. M. Van Loo, has a certain grace of accessories; she too, like the women of Largillière and Nattier, is acting a part; a black mask lies on her lap, amongst the blue furbelows of her dress.

But now we reach works of a more serious and intimate nature; and it is Perronneau, the great rival of La Tour—the fortunate rival, we may now say—who offers us the most perfect models. It is better not to speak of a certain *Duchess of Coventry*, which, if it were proved that she really is by Perronneau, would only teach us that beside the best he has given us the worst. But the portraits of the *Duchesse d'Ayen* and of *Mme. de Sorquainville* are amongst the most perfect expressions of the genius of this great physiognomist. Of the first portrait we might say that it is a transposition from a pastel to an oil painting, so clearly do we seem to feel the almost untouched bloom of the crayon colours; the greenish shadows, the blond and faded rose of the flesh, the hair in light clouds, even the slight indications of the lace round the head, and in the collar and cuffs, are really like a miracle in pastel: a brown, almost monotone background, against which stands out the pretty, slightly faded face, of which the blue eyes with their half-closed lids, and the still youthful mouth, have a roguish and tender grace; the halo of lace on the white hair; the lilac apron pinned to the blue dress, over which are crossed two long, fine hands, of an elegance as *spirituel* as the smile and the glance; a little gold ring floating on a finger—that is all, and it is to perfection the picture of a grandmother of olden times.

Mme. de Sorquainville has a more poignant charm; she is the sister of Voltaire, who wishes to please now and always, in whose black eyes there sparkles all the wit of the eighteenth century. Who is this Mme. de Sorquainville? Why is she not famous? Why have we no letters of hers, still more brilliant than those of Mme. du Deffand? Her correspondence ought to be discovered and published. Perronneau has made a portrait of her which is the most surprising pyschological analysis. Sitting with her elbow on a blue cushion, she wears a mauve dress, at once elegant and sober, relieved with knots of pale blue on the bodice and sleeves; the grey-black background of the picture sets off the grey hair crowned with fine lace; a black ribbon round the neck isolates the head with its small, rather screwed up eyes, the delicate nose, the mouth arched and astonishingly roguish; it is the mask of Voltaire made feminine. The hands, laid one on the other, like those of the Duchesse d'Ayen, are of great elegance, and we can follow the brushwork in them as we could in a pastel. Everything is muted in this delicious harmony, which goes from white to black and from blue to mauve through lilacs and faded greens; the only bright points are the red arch of the mouth and the brilliance of the eyes. The painting, long ago recanvassed, bears the date of 1749.

The height of French accomplishment has been reached. After Mme. de Sorquainville, the *Marquise de X.*, by Roslin, from the Salon of 1767, all in white, with a touch of blue ribbon, seems just a little showy and pretentious. But though the personality is unpleasing, the painting is that of a very clever man, and may be compared with that of Nattier, by which it has been influenced. As to the large canvas by Tocqué, representing *Mme. Mirey and her daughter* (from the Maurice Kann collection), it is important in the master's *œuvre*. There is a certain satisfied and opulent plenitude in the face of this peaceful lady in yellow mantle and lilac dress, sitting on a rustic bench in a park, whilst her fair little daughter, dressed in blue with gold trimmings, stands near her and holds her hand. It is still Nattier, if you like, but a Nattier who is more honest and has a truer sense of intimacy, with material less rich and less vibrant; and it is hard to understand the lighting of the figures against the almost nocturnal background of the landscape.

But what a delicious unexpected find is the portrait of *Mme. Lenoir* by Duplessis! It is the frankest, most cordial painting imaginable. A cap of white lace tied with black lace frames this honest and smiling face, with its grey hair; a

white ribbon clasps the neck; other ribbons enliven the blue tones of the sleeves and the bodice, at the opening of which a bunch of yellow ranunculas is boldly placed on the fair skin; and the hand, without any pretentions to elegance, is holding a book in a brocade cover. The whole is executed to perfection, with supple and fat materials on a grey-brown background. Duplessis exhibited two portraits of Mme. Lenoir, one at the Academy of Saint-Luc in 1764, the other at the Salon of 1769; it is the latter at which we are looking; a very summary sketch by Saint-Aubin enables us to identify it. But is not the other the mysterious unknown lady in the Salle Lacaze at the Louvre? Very great resemblances plead in favour of this hypothesis; we must, however, observe that the workmanship of the Louvre painting is less robust, and that it betrays less conclusively than the other the hand of an oil painter. One would think that the author of the Louvre portrait had been educated in pastel; but have we such certain knowledge of the *œuvre* and the life of Duplessis?

Drouais leads us to Mme. Vigée Lebrun and the reign of Louis XVI. His *Princesse de Condé*, sitting in a garden and showing the roses which fill the muslin apron she wears over her blue dress, has a grace worthy of Louis Michel Van Loo, who is not represented here; but it must be mentioned that though the stuffs and the flowers are very prettily handled, the face is insignificant in its trivial freshness. This portrait dates from 1757; in 1761 was painted that of *Mme. de Romans* clipping Cupid's wings; a strange and on the whole unpleasing picture is this of the great Sultane who looks stupid in spite of her royal air, in her mantle lined with ermine. It is quite a mistake for the catalogue to attribute to Drouais a *Marie Antoinette* in a green taffetas robe, when the costume and high head dress are enough to prove that the portrait is later than 1780, and Drouais died in 1775. Perhaps we are looking at a mediocre replica of a work by Roslin, or rather by Mme. Roslin.

Is it really *Mme. Du Barry* who is represented by the bust of a woman in a rose-coloured dress and black fur, attributed to Drouais and belonging to M. Lehmann? Not if we accept as a faithful portrait of the all powerful favourite (and we cannot doubt that it is so) the charming figure in a white dress, with blue, slightly prominent eyes, and flowing hair beneath a big straw hat trimmed with a double ostrich feather, into which Mme. Vigée Lebrun has put so much sensuous grace. The defect of this portrait, as of that of the altogether charming *Duchesse de Polignac*, is that it shows rather flat and polished painting, with porcelain-like tones. This is not the case in the large portrait of *Mme. Dugazon in the rôle of Nina*, of 1787, which is undoubtedly one of the masterpieces of Mme. Vigée Lebrun. What perfect harmony in the lights and shadows moving on the rosy and vivid face of the actress, who is seated in a white dress, holding a bouquet of flowers, with flowers in her curly hair, ardent and ready to spring, with outstretched arm, into the scene of a large dark landscape!

How could the same woman, five years later, paint this *Lady Hamilton as a Sibyl*, so insipid, so commonplace in her red dress and her turban? It is usually explained by the emigration to Italy; by the imitation of the famous painting by Guercino. No doubt; but that is not enough to justify the loss of all originality of touch, of all personality. It is first cousin to the Mme. de Stael of Baron Gérard.

Fragonard is represented only by one delicious piece. It is not a portrait, but a study from the model, this girl reading, wearing a bright yellow dress, and leaning on a lilac cushion; she is enough to enliven with a bright and charming note this worldly assemblage, where a few more models by Greuze—we could not have dispensed with them—sound a sentimental note. I must dismiss in a few lines the painters of the end of the reign of Louis XVI; though each of them would deserve a long study. First we have the great rival of Vigée Lebrun, Mme. Labille-Guiard, who is represented by her famous picture of the Salon of 1785, in which she herself is sitting in front of her easel and painting, whilst her pupils, Mlle. Rosemond and Mlle. Capet, standing behind her, follow her work attentively. The discreet and harmonious tonalities of the painting, as well as its virile workmanship, recall Louis David, and go infinitely beyond the resources of Kucharski, the painter of Marie Antoinette. The exhibition contains an interesting portrait from his brush, a little cold and severe, of a woman of ripe age, in a white dress edged with grey fur, who is posed sitting with crossed legs on a blue sofa. Surpassed also is the good Danloux, although his portrait of *Mme. de Bange*, sitting at her embroidery frame, is a work of entire frankness and merit, executed at once strongly and simply.

But our attention, somewhat wearied by so many beautiful works, is revived by the two large portraits by David. The full-length portraits of *M. and Mme. Lavoisier* appeared in the Salon of 1789. The illustrious alchemist, dressed in black, sitting at his work table, turns tenderly towards his wife, who stands, in a white dress, leaning on him with the confidence and affection of a perfect companion. It would have been impossible to convey more clearly the intimate association of two souls, of two lofty and noble minds; the delicious look of the blue eyes turned to the spectator touches us all the more deeply when we think of the ferocity of approaching death. All the accessories, the flasks, the siphons, the retorts, test tubes, the green portfolio placed on the red tablecloth, are painted with the perfect



MADAME DE SORQUAINVILLE. BY JEAN-BAPTISTE PERRONNEAU. IN THE COLLECTION OF M. DAVID WEILL



MADAME LENOIR. BY JOSEPH-SIFREDE DUPLESSIS IN THE COLLECTION OF MADAME LENOIR



PORTRAIT OF A GIRL READING. BY JEAN-HONORÉ FRAGONARD



THE MARQUISE DE BANGE. BY PIERRE DANLOUX
IN THE COLLECTION OF M. GUILLAUME DUBUFE

knowledge and the infallible certainty of a primitive. And it is this same severe beauty of execution which allows us without much hesitation to attribute to David the portrait of *Mme. de Mongiraud*, daughter of the painter Ducreux, sitting at the clavichord, and turning to the spectator as she plays. She is dressed in brilliant yellow silk; the mahogany clavichord and the book of music are superb pieces of painting; and in spite of a few rather harsh tones, caused perhaps by reckless cleaning of the picture, one can but admire the sparkling harmony of yellows and whites, going from the light gold of the chair to the russet gold of the dress, and to the reddish gold of the clavichord.

Our visit ends in front of the singular and attractive portrait of *Mme. Copia*, by Prudhon. This rather skimpy Gioconda, dressed in a very simple blue dress and wearing a funny little straw hat crowned by a tuft of white ribbon, is seated sideways, her hands crossed on her lap; her brown hair is loose on her shoulders, and her pretty neck shows fair beneath a white chemisette. The background is painted with bitumen; and it is the bitumen which, saturating the shadows, has given them, amidst the cracks, their liquid and transparent appearance. But what a far cry from Prudhon to Largillière! By its sentiment as well as by its workmanship, Prudhon's *œuvre* stands out from the frame of the Tuileries exhibition: it belongs already to the nineteenth century.

SOME SPECIMENS OF MODERN ENGLISH PAINTING

BURLINGTON HOUSE, for many years past, has ceased to be representative of English painting. Into the causes of its decline we do not propose to enter now; it will be sufficient to say that the blame does not appear to us to attach so much to the Academicians, individually or collectively, as to the out-of-date constitution by which they are encumbered. A few strong personalities certainly hold to the Royal Academy, such as Sir W. Q. Orchardson among the seniors, Mr. Sargent, Mr. Clausen, Mr. Brangwyn and Mr. Stott among the juniors; but as a group the exhibitors at Burlington House have no cohesion, and their shows are a vast jumble in which the rare man of talent is jostled and submerged in a crowd of importunate mediocrities.

The two societies which now seriously challenge academic prestige have the advantage of more elastic constitutions. To either conspicuous merit is a valuable acquisition; in either it is, therefore, sure of immediate favour. The New English Art Club and its younger colleague, the International Society, have thus absorbed almost all the really good painters who have come to the front in the last two decades. From time to time some prominent member is tempted away by the money bribes which Burlington House can still offer to a man with a wife and family, but these bribes are offered with so little judgment that the two 'outside' societies are stronger now than they have ever been before.

Were it not inappropriate to our present purpose, it would be easy to show that there was sound reason at the root of all this independence, that the members of the New English Art Club and the International Society are not callow, hot-headed youngsters, as the public is apt to regard them, but men of forty or fifty, who have deliberately chosen the means of exhibiting their work which seem to them the most just and the most sensible. They know that they have to depend upon the intelligent patronage of the few rather than upon the shillings of the many; they realize that they can obtain that patronage only by maintaining a high standard in their exhibitions; their works are remorselessly judged by their fellows with that end in view. In consequence, the instinct of self-preservation compels them not only to encourage a high standard in others, but to retain it in their own work. They have, in short, every conceivable stimulus not only to make a reputation, but to keep it.

Two exhibitions now open in London illustrate the admirable results of this compelling force. We will deal first with the exhibition of Chosen Pictures at the Grafton Gallery, which, with a few exceptions, consists of work by members of the International Society. Here the dominant note is one of decoration. The influence of Whistler, the Society's first president, seems still to survive in the work of nearly all its members. We feel that these paintings are designed to take their place quietly on the walls of a room or a gallery: they suggest that artists educated in this tradition could safely be entrusted with the execution of paintings on a large scale for the embellishment of a public building. The repression which such decorative sense involves may have left its mark here and there: we may find that a good many of the 'chosen pictures' become a little unsubstantial when exposed to the ordeal of continued acquaintance, a defect which might be urged against the later work of Whistler himself; but the collection as a whole has a character of sober, scholarly good taste which is so remote from the general character of the life and art of our time, and is moreover such a pleasant change from current ideals, that it is doubly welcome.

Among the painters represented at the Grafton Gallery, Mr. Charles Shannon rightly occupies one of the places of honour, and the retrospective

nature of the exhibition enables him to show works which cover some ten years of activity. Of all the painters of to-day Mr. Shannon displays the most consistent scholarship, a scholarship never distracted by small or random affections, but always concentrated upon the movements and personalities which have counted for most in the art of the past. In his portraits we see the student of Titian, Van Dyck and Velazquez; in his figure pieces Titian again, as representing Venetian painting at its culmination, is the predominant influence, though once, in *The Three Sisters* (13), we see that Shunsho and Harunobu have also had their part in building the complex structure of his achievement. No living painter understands better than Mr. Shannon the value of a pictorial motive, the significance of a gesture or what may seem a mere accessory—a flower or a jewel (his flowers are always exquisite both in colour and treatment); no one weaves a more perfectly balanced decorative web (*e.g.*, *The Sleeping Nymph*, No. 41), and no one sacrifices more scientifically all that our age values of immediate realism and obvious force to the unity of the whole work. If in the stateliness of his scholarship Mr. Shannon stands alone, his companion, Mr. Ricketts, at once sculptor and painter, has a no less just sense of what may be learned from the past, although he seems to turn to the France of Delacroix and Daumier and Rodin, as naturally as Mr. Shannon turns to Venice. His *Death of Cleopatra* (104) and his *Bacchus* (106), like his admirable bronzes, have a certain passionate exuberance; they seem still to bear traces of the fiery mood in which they were invented, traces which the more deliberate art of Mr. Shannon would study to remove. These glowing canvases cover, and discover, a range of interests unknown elsewhere in modern England, as the dramatic *Christ before the People* will sufficiently prove.

The powerful art of Mr. Strang has astonishing variety, and a command both of representation and assimilation that is unusual, and, what is more important, is steadily increasing. He has followed many ideals, all of them great ideals, and in the present exhibition the names of Poussin, Watts, Holbein, Millet come to mind in the presence of his work. *Playmates* (No. 30) is perhaps his most wholly successful picture; the introduction of a noble golden green into a Watts-like scheme of warm brown and blue has real distinction. Another picture which cannot be passed over is *Sons of God* (54), by Mr. Greiffenhagen, although he has never, perhaps, quite again equalled its serious design and superb beauty of colour, now just a little dimmed and darkened by time. Mr. Nicholson is always able, but his talent seems to show best when his aim is most modest. His woodcuts and his little still-life paintings are more completely satisfying than either the larger pictures here or the life-size nude study at the New English Art Club. The striking work of Mr. John, the accomplished painting of Mr. Orpen—*Reverie* (No. 8) is an excellent specimen—as well as the portraits by Mr. Dodd and the universally appreciated drawings of Mr. Muirhead Bone belong to the New English Art Club as well as to the International Society. The romantic woodcuts of Mr. Sturge Moore, however, represent an independent and sensitive personality of the type which a century ago was represented by William Blake, Edmund Calvert and Samuel Palmer, a type which seems doomed to be valued only when its creators have long been dead, and when the clamour of discovery gives it an advertisement alien to its first modest appeal. The pleasant colouring and studied design of Mr. Cayley Robinson's tempera panels should also be remembered.

Turning to the R.B.A. Galleries in Suffolk Street, where the New English Art Club has settled after its wanderings, we meet with a very different exhibition. Here the artists represented are far more numerous, and the exhibition is not retrospective. It is thus necessary to judge the exhibitors by isolated examples, so that the strong individualities are, perhaps, less immediately discovered than at the Grafton Gallery. The general effect of the exhibition, too, is much more varied. The key of the pictures is more lively; they do not seem to conform to any general decorative need, but each artist strives to carry out his particular purpose in the way which suits it best, with comparatively little attention to its immediate or its future environment.

The predominant personalities here are Mr. John, Mr. Steer and Mr. Sargent. THE BURLINGTON MAGAZINE has so recently discussed Mr. John and Mr. Steer that it is needless to say much about them on this occasion. Mr. John's portrait of Mr. Nicholson is another striking proof of his amazing ability as a draughtsman, and his large decoration is perhaps even grander in style than the similar canvas at the Grafton Gallery, though less of an independent design. It seems to need a fellow picture; the work at the Grafton is complete in itself. Mr. Steer, as usual, towers head and shoulders above the group of landscape painters associated with him, and in his presence even Mr. Sargent looks a trifle flimsy. Yet it would be a mistake to dismiss Mr. Sargent's brilliant landscapes as mere cleverness. In the largest and most ambitious of them, *The Solitary* (54), he achieves something which no other living man could have done; and this study of dazzling dappled sunlight is one of the most interesting creations of its kind, an attempt at gaining by sheer intensity of illumination the imaginative mystery which Rembrandt attained by intensity of shadow. A similar aim directs Mr. Sargent's smaller canvases, notably the charming study *Under*



CHRIST BEFORE THE PEOPLE. BY CHARLES RICKETTS
NOW ON VIEW AT THE GRAFTON GALLERY

the Olives (66), and with so much success that his great reputation may in the future be sustained more by these unassuming landscapes than by most of the elaborate portraits to which during the last decade he has devoted so much of his time. The charming art of Mr. MacTaggart takes on an air of slightness in this strong company.

Mr. Tonks sends only one modest contribution to the show, so that his talent might well be overlooked by the careless visitor, but the large group by Mr. Orpen, and his smaller character study, display this whimsical realist to singular advantage: as a portrait painter able to hold his own in an environment which would overwhelm lesser talents. The sympathetic portrait of *Mrs. Gamble* (28) by Mr. McEvoy is admirable in pose, painting and colour, and in *The Ferry* (36) which hangs hard by we can see that this success is no mere accident, but is the result of knowledge, imagination and really delicate painting. By its imaginative character indeed this picture strikes a note which is not too prevalent in the gallery, the majority of the painters being essentially realists, albeit able and powerful realists. Mr. W. Rothenstein's portraits of *Mr.* and *Mrs. Charles Booth* must also be excepted, as instances of rare effort to get behind the mere outward aspect of things; and, although traces of the effort remain, the results have a seriousness which is in its way a distinction.

Many other works, especially among the landscapes, call for an attention we cannot give. There are sunny examples of Mr. Mark Fisher, a glowing view of *Amberley* (153) by Mr. William Shackleton, characteristic works by Mr. Russell and Professor Brown, a good woodland study by Mr. Albert Rothenstein, and a whole series of careful works by Mr. Sydney Lee. Then there are charming flower pieces by Mr. Chowne and Mrs. McEvoy, and last but not least a fine collection of drawings by the group of artists which for some years past has made the New English Art Club a happy hunting ground for the collector of studies and water-colours, and which has lately received two notable accessions, Mr. Joseph Crawhall, and that most delightful of contemporary caricaturists, Mr. Max Beerbohm. His *Centenary of Edward FitzGerald* (214) is a perfect commentary upon contemporary journalism.

We have thus in these two exhibitions an example of what modern England is doing in the arts, and the prospect is an encouraging one, when we consider how many of the personalities we have discussed are already men of notable achievement, who have time after time emerged with credit from juxtaposition with the strongest painters that modern France, Germany and America can produce. The difference between the aims of the New English Art Club and of the International Society, to which we have referred, reflects a real difference in artistic purpose which can be no matter of regret to any sensible observer. If those whose preferences are for vigorous interpretation of life continue to group themselves round Mr. Steer and Mr. Sargent, while those whose ideal is first and foremost a decorative panel range themselves with Mr. Shannon and Mr. Strang, the friendly competition between the two parties can hardly fail to benefit both; and in the group of men who show in both exhibitions, who recognise alike the value of intensity of statement and of decorative unity, we have perhaps the type which will possess the future. That is, however, no more than a speculation. The fact we must not forget is that now, at this moment, we have in the New English Art Club and in the International Society at least a dozen really fine artists, with whom posterity will have to reckon.

THE DRINKING HORNS AND SILVER PLATE IN THE NATIONAL MUSEUM AT COPENHAGEN

BY E. ALFRED JONES

THE recently published large illustrated catalogue of the drinking horns, silver cups and spoons in the National Museum at Copenhagen[1] will be appreciated by students and collectors.

After a short introductory chapter on the history of horns in general, with illustrations of Scandinavian horns elsewhere, the compiler, Mr. Jorgen Olrik, proceeds to describe in detail the specimens in the museum. This form of drinking vessel would seem to have been commoner in Scandinavia in the fourteenth and fifteenth centuries than the rest of Europe, as is confirmed by the fact that of the forty horns at Copenhagen no fewer than twenty-four date from that period. Although so common in Scandinavia, they have a greater antiquity in England. We have in the British Museum an Anglo-Saxon horn with ornate gilt metal mounts, and there is the silver-mounted Pusey horn, inscribed 'I King Knud give thee William Pewse this horn to holde by thy londe'—which is said to have been given by Canute to an ancestor of the present owner, Mr. S.

[1] 'Drikkehorn og Solvtog fra middelalder og Renaissance—udgivet af National museets audeu afdeling.' Ved Jorgen Olrik. Kobenhavn: I Kommission Hos G. E. C. Gad, 1909.

E. B. Bouverie-Pusey. But unlike the later Scandinavian horns, the English mediaeval horn had the double function of serving as a charter for lands as well as a drinking vessel. This is shown by the inscription on the Pusey horn, and numerous other important instances might be quoted, did space permit. If the horns in this catalogue cannot compare in historical importance with two ivory horns in England—that at Ford hall, with the seals of John of Gaunt still attached ; and the celebrated Bruce horn of the time of Edward III, decorated with beautiful English enamels, which is in the possession of the Marquis of Ailesbury—or with the elaborately mounted buffalo horns of the first half of the fourteenth century, at Corpus Christi College, Cambridge and Queen's College, Oxford, they will, however, be found of considerable interest to students of metalwork and folk lore and to the heraldist. It must not be forgotten that a famous gothic horn, the 'Oldenburg horn,' is preserved in the Rosenborg Castle Museum at Copenhagen ; this is illustrated in the first chapter of this catalogue.

It is curious that the horn and that other common drinking vessel, the tankard, should never have found favour in Latin countries ; they are almost entirely confined to the northern peoples.

It has already been stated that twenty-four of the Copenhagen horns date from the fourteenth and fifteenth centuries, but only six of these are silver-mounted, the remainder having mounts of gilt copper. One of the finest and earliest is the horn of about 1400, finely engraved with the arms of the king of Norway and of several Norwegian nobles (Plate I, figs. 1 and 2). It was brought from Iceland by Admiral Rabe in 1720. Another interesting example, with Gothic niches containing figures on the silver mount, is inscribed with the name of Ivar Vigfusson Holm, a Norwegian governor of Iceland who was killed in 1433. The third horn is engraved with fabulous animals and the arms of a Norwegian family on the silver mount—traditionally associated with the name of Aslak Bolt, bishop of Bergen from 1407 to 1428, and archbishop of Trondhjem from 1428 to 1450. The fourth is a plainer horn believed to be of Danish origin, while the last of the silver mounted horns are two sheeps' horns. Some of the inscriptions on the other examples are of a religious character, recalling in this particular the mediaeval mazer bowls in England. One of the commonest inscriptions, occurring as it does six times, is that of the three kings, Caspar, Melchior, and Balthazar, an inscription which is found on the late fifteenth-century mazer cup on a silver stem at Corpus Christi College, Cambridge, and on another mazer of about the same date in Holy Trinity Church at Colchester. It is also inscribed on a Danish beaker referred to later. Another inscription on a Danish horn is *Amor vincit omnia*, with a translation in Low German. This also occurs on an Icelandic horn, and on a spoon in the museum, and was very common on Danish jewellery. Before enumerating the later horns it may not be inappropriate to mention the inscribed Scandinavian horn with gilt metal mounts of about 1490 preserved in the gold room in the British Museum.

The Renaissance horns number four, and of these only two need be mentioned : a curious horn with wooden knobs, handle and cover, probably Norwegian of about 1600 ; and the richly mounted horn of the corporation of the town of Ditmarses, with silver ornamentation dating from 1604.

In some respects the most interesting series of horns in the catalogue are twelve from Iceland, most of which are elaborately carved with various devices, ornamentation and scenes. Seven are illustrated in the catalogue. One of the most elaborate is an unmounted horn, dated 1598, and carved with a representation of the marriage feast at Cana, Judith and Holofernes, and Absalom's death. An instructive feature is the different types of drinking vessels displayed at the marriage feast. Another, dating from about 1600, is carved with Adam and Eve and foliated scroll work.

From the horns we turn to the collection of plate in the national museum. There are but few examples of mediaeval work and the majority of the later objects are German. One of the most important is a Gothic beaker-shaped cup, octofoil in outline, of the fifteenth century. Then comes an early specimen of Danish silversmiths work of the first half of the sixteenth century in a small beaker, with flat flame-like decoration and the names of the three kings just mentioned. Another beaker, without its cover, on lion feet, made about 1550, came from Iceland. A bell-shaped cup with cover, Danish in origin and probably wrought by a Copenhagen artificer, reveals the transition from Gothic to Renaissance in the ornamentation ; its date is assigned to the middle of the sixteenth century. German silversmiths work of about 1550 is represented by a fine covered cup, wrought by an unknown Nuremberg artificer. Another rare German piece is a partridge of carved mother of pearl, set with three scrolled silver ornaments, and supported on a high silver stand, stamped with a Nuremberg maker's mark, believed to be that of Melchior Bayer, who died in 1577. A very similar partridge, not generally known, made by Jörg Rüel of Nuremberg towards the end of the sixteenth century, is in the collection of Mr. Leopold de Rothschild.[2] One of the treasures in the museum is the very large silver-gilt drinking cup, holding nearly eight quarts, illustrated here (Plate II). The body is decorated with two wide

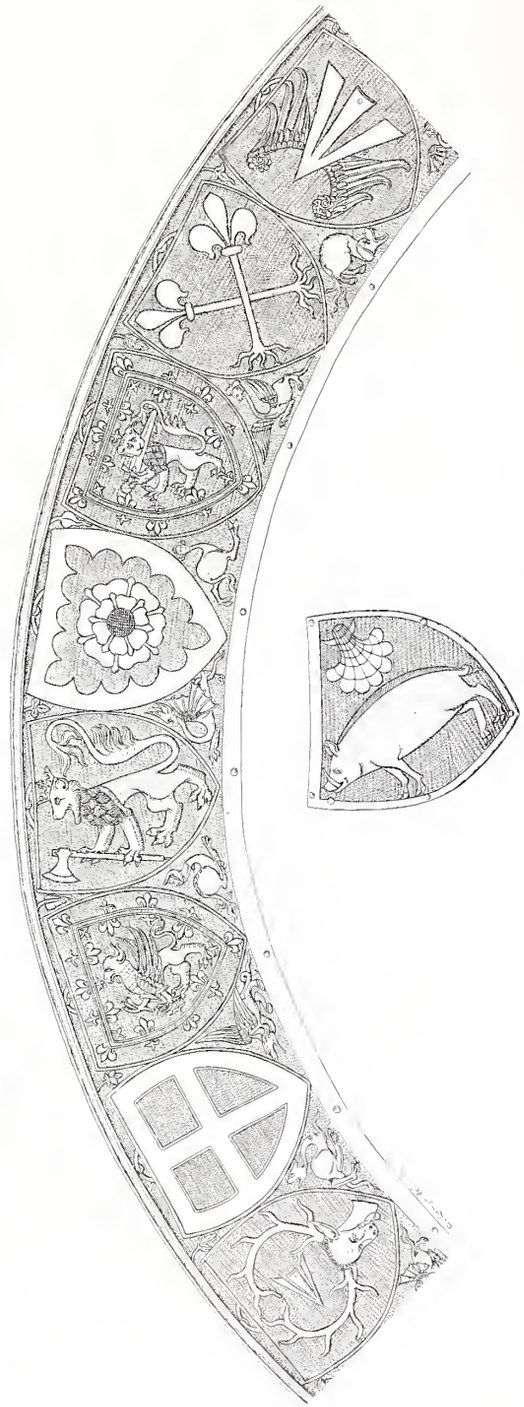
[2] See E. Alfred Jones's illustrated catalogue of Leopold de Rothschild's collection, 1907.



1. SILVER MOUNTED NORWEGIAN HORN, C. 1400 A.D.



3. GERMAN SILVER CUP AND COVER, C. 1585 A.D., GIVEN BY JAMES VI OF SCOTLAND TO THE UNIVERSITY OF COPENHAGEN



2. ARMS OF THE KING OF NORWAY AND NORWEGIAN NOBLES, ENGRAVED ON THE BAND OF FIG. 1

DRINKING HORNS AND SILVER PLATE IN THE NATIONAL MUSEUM, COPENHAGEN. PLATE I



4. LARGE SILVER-GILT CUP AND COVER DANISH WORK, 1577 A.D.



5. SILVER-GILT CUP. HAMBURG WORK, C. 1600 A.D.



6. 7 8

6, 7, 8. SILVER FLAGON AND TWO BEAKERS, DANISH, EARLY SEVENTEENTH CENTURY



9. TWO SILVER CUPS, DANISH, C. 1600 A.D.

bands, one representing hunting scenes, the other displaying animals in cartouches, fruit in scutcheons and clusters of fruit. Along the lip is an inscription bidding welcome to the guests, and testifying to the power of wine in driving away sorrow. This cup, which is assigned to the hands of the Copenhagen craftsman, Ægidius Loidt, who was master in 1569, was a christening present from a Danish nobleman and his wife to the Crown Prince of Denmark, afterwards King Christian IV. It may be studied in detail in the electrotype copy in the Victoria and Albert Museum. A third example of German silversmith's work of the late sixteenth century is the tall cup and cover (Plate III). It is of the same form as one given to a gild at Malmo in Sweden by Frederik II of Denmark. Its maker is an unidentified Hamburg craftsman. It may be recalled that much of the plate for the royal house of Denmark in the sixteenth and early seventeenth century was made by the celebrated Hamburg craftsman, Jacob Mores, and his family.[3] The silversmiths of this German town also wrought a large proportion of the massive plate sent as gifts to the court of Russia by Christian IV.[4] A cup that will appeal, on historical grounds, to many readers of THE BURLINGTON MAGAZINE is the battered piece shown on Plate I (fig. 3). It was presented to the University of Copenhagen by James VI of Scotland during the winter he spent in Denmark after his marriage with Anne of Denmark. This piece was made by a Nuremberg silversmith, which adds one more to the list of purchases of foreign plate as gifts by English sovereigns. Queen Elizabeth gave a Strassburg cup to the reformer, Heinrich Bullinger, and James I and Charles II sent German and French plate to the court of Russia.[5] The cup in its present pathetic condition has another connexion with an historical event, the bombardment of Copenhagen by the English in 1807, when the house of the rector of the university was wrecked and the cup damaged.

During the Thirty Years' War a vast quantity of plate, jewels and other valuables was buried in the ground in Denmark. Many of the items in this catalogue consist of things that have been recovered within recent years. Illustrations are included here of a silver flagon, two beakers and two cups found in Jutland (Plate IV). The flagon and beakers are Danish work of the early seventeenth century; the first is dated 1610. The beaker probably reached Denmark from Holland, whence it reached England in the sixteenth century. The two specimens figured on Plate IV (Nos. 6 and 8) have been chosen from among several other Danish beakers at Copenhagen. A slight departure from the conventional strap-work band with arabesques is noticeable in the decoration. As with the plate of other countries bordering on Germany, the form and the decoration of many silver vessels made in Denmark in the seventeenth century reveal the influence of the German silversmith. For example, the corded ring set with cherubs' heads on the second beaker was a favourite embellishment on the earlier tankards produced in north Germany; it also came across to England and was used somewhat sparingly on tankards. Three notable examples are the two very large tankard-flagons of 1594-95 in the Kremlin, which were a gift from Queen Elizabeth to the court of Russia, and a very rare Elizabethan tankard in the collection of Mrs. J. E. Taylor.[6] A shallow bowl with two flat handles was made in Denmark as well as Holland in the seventeenth century, and three examples are figured in this catalogue. The origin of this type of vessel is somewhat obscure: it is perhaps Dutch. It was more extensively made in the Low Countries than elsewhere in the seventeenth century, and occurs very frequently in Dutch pictures of that time. From Holland it crossed over to England and was made here, usually with pierced handles, for bleeding bowls as well as for other purposes. In the present writer's opinion, the origin of the Scotch quaich may be traced to these Dutch vessels. Not the least interesting cups in the collection are the two, of Danish workmanship of about 1600, illustrated on Plate IV, No. 9. Their shape has plainly been inspired by the Rhenish green glass cups of western Germany, which later became very popular in Holland, and are often depicted in Dutch still-life pictures, sometimes fixed on tall silver stands which are peculiarly Dutch. The studs on the lower part of these cups are an imitation of those on the glass cups. These two pieces were found in the earth at Viborg. Two other Danish silver cups of the same shape, dating from about 1625, are illustrated in the catalogue. The ornamentation on the lower part of one is different; pointed lobe-like ornaments in the German manner take the place of the studs. Traces of the studs on the glass cups are apparent on the other, which is engraved with the sacred monogram, I H S. The latter is part of the treasure discovered at Aarhus. In the time of Charles I, the Commonwealth, and the early years of Charles II., a few English silver cups were embellished on the bowls and covers and also on the stems and feet, with wide bands of matted work. Some of these cups belong to city companies. One of the earliest is Lord Compton's cup with the London date-letter for 1636-37, at Queens' College, Cambridge. Another example, dated 1653-4, is in the valuable collection of plate of the Barber Surgeons company. In all

[3] See Bernhard Olsen's 'De Hamb. Guldsmede Jakob Mores.'
[4] See F. R. Martin's 'Dänische Silberschätze aus der Zeit Christians IV,' etc., 1900.
[5] See E. Alfred Jones's 'Old English Plate of the Emperor of Russia,' 1909.
[6] Illustrated in Mr. J. Starkie Gardner's catalogue of the Burlington Fine Arts Club's Exhibition.

probability the English silversmith had copied this matted work from a Danish cup, perhaps brought over by Anne of Denmark after her marriage with James I, or by a member of her court. A beaker with matted work of this kind, made by a craftsman of Vejle in the first half of the seventeenth century, and found buried in the place of that name, is one of the interesting pieces of plate illustrated. An excellent idea of the great variety of the shape of the handles of old silver spoons in Scandinavia may be obtained from the large number of illustrations in this catalogue. Exclusive of a few examples, included in the chapters devoted to the objects found hidden in the earth, the number illustrated is fifty-one. Not all are Danish ; some are Norwegian, while others were made in north Germany, at Hamburg. The shape of the bowls of most of these spoons conforms to that on the English Apostle and seal-top spoons of the sixteenth and seventeenth centuries. But while the bowls of the English spoons are always plain, many of the Danish specimens are engraved with mottoes, figures and other devices. On a seventeenth century spoon are the mottoes, 'Ave maria—o mater dei memento mei' ; and 'Amor vincit omnia et facit mira.' Religious devices, such as a figure of the Virgin Mary, the Crucifixion and the sacred monogram are frequent in the bowls. A figure of Venus with a cupid is engraved in the bowl of a spoon dated 1579. The long handle of the fourteenth century spoon was apparently discarded for a very short handle on the spoons of the two following centuries. A great variety of knops may be seen on the handles of the spoons of the fifteenth and sixteenth centuries. These include plain balls, polygonal knops, animals, human figures, and in one interesting example of about 1500 St. George and the Dragon. Once more the Scandinavian spoon became longer in the handle ; this was in the seventeenth century. About the year 1625 a flat handle appears for the first time, and remained in vogue throughout the century. Seven spoons from the royal collection of Denmark, mostly with agate bowls and with enamelled and silver-gilt handles, of the seventeenth and eighteenth centuries, are illustrated at the end of the chapter on spoons.

Allusion has already been made to the jewellery buried in Denmark when the country was invaded by foreign armies. Several varieties of silver neck-chains and girdles have been selected for illustration in the catalogue. In a group of twelve spoons found at Copenhagen, and illustrated, no fewer than five of the seventeenth century have a similar device on the ends of the handles, namely, cherubs' heads, and three others have pine apples. In the same group are four early seventeenth-century silver beakers, all having the corded ring, set with cherubs' heads, above the bases, as on the beakers mentioned earlier. It may thus be seen that this ring was a popular feature on Danish beakers.

A full-page map, marked with the spots where the treasures have been found buried, is included in the volume. All the marks on the plate are reproduced and many of the arms engraved thereon are illustrated. The volume concludes with a *résumé* of the contents in French.

It is to be hoped that this admirable catalogue will soon be followed by an equally well illustrated volume on the great treasures in the Rosenborg Castle museum at Copenhagen, compiled by the same competent hands.

SOME EARLY PORTUGUESE PAINTINGS

BY HERBERT COOK, F.S.A.

THE early Portuguese school of painters is gradually coming into recognition. Stimulated, it may be, by the interest shown in their native art by foreign students, the Portuguese themselves are beginning to realize that they have an artistic past worthy of investigation.[1] At present much is myth, and Gran Vasco, whom tradition alleges to be the great Portuguese artist of the early sixteenth century, is the name invariably invoked as author of everything 'primitive' in painting. I cannot claim to have solved the riddle of a man whose very existence has been called in question, but repeated visits to the country and frequent opportunities for studying the Portuguese school in different out-of-the-way places prove beyond doubt that a whole school of native artists flourished in the fifteenth and sixteenth centuries, who, while largely dependent upon Flemish influences, retained an individual style easily recognizable when once it is familiar. More particularly as colourists do these southern painters stand out from their fellows of the north ; their paintings are distinguished by a remarkable gaiety and lightsomeness, especially in the landscape backgrounds, and the dresses of their figures are frequently of some bright hue 'shot' with coloured silks.

The most remarkable series of such paintings is to be found at Viseu, a rather remote spot some 200 miles north of Lisbon, others scarcely less important in the marvellous Convento de Christo at Thomar, some 120 miles to the south of Viseu. The Lisbon Gallery itself contains a perfect

[1] The best account of this unexplored region was given by Sir J. C. Robinson in the 'Fine Arts Quarterly Review,' 1866 ; to this I am indebted for much invaluable help.



CENTRE OF A TRIPTYCH FROM THE MONASTERY OF SAN VICENTE, LISBON, SHORTLY TO BE ADDED TO THE LISBON GALLERY



WINGS OF A TRIPTYCH FROM THE MONASTERY OF SAN VICENTE, LISBON, SHORTLY TO BE ADDED TO THE LISBON GALLERY

museum of such paintings, removed thither from suppressed convents and monasteries, but no systematic study has yet been applied to the collection. This kind of investigation depends so much upon archivistic research that we must look to some Portuguese antiquary to establish a basis of fact on which to work, and we may thus come to disentangle by degrees the Vascos, Velascos and Vasco Fernandezs, the similarity of whose names has led to hopeless confusion.[2] This is not, however, the theme that I wish to work out for the moment, but rather to introduce to the notice of all students four remarkable paintings which will shortly be added to the permanent public collection at Lisbon. At present they are undergoing restoration after centuries of neglect, having been relegated to the limbo of an upper corridor in a monastery in Lisbon, where I saw them and had them photographed some three years ago. Whether or no my interest in them aroused the authorities to action I cannot say, but on a recent visit to Lisbon I was relieved to find them now being cared for, and shortly to be housed where at any rate they can be conveniently studied.

These four panels with nearly life-size figures must have been originally two triptychs; the centres represent scenes from some legend of St. Vincent, on each side of whom are various dignitaries kneeling or standing, each group naturally looking inwards. At some later period the wings have been clumsily joined, and modern repaints added to make the panels look as if they fitted. It is to be hoped that the four frames will now be done away with, and the original triptychs restored as before.

Very little can be said with certainty as to the date when these splendid paintings were executed. Costume would seem to indicate 1440-50, and if as has been supposed, the portrait of Prince Henry the Navigator appears in one of the groups, this date would be confirmed.[3] Most of the personages are clearly portraits, and it would not be impossible for some historian to identify them. It is, indeed, with this hope that I venture now to publish them, and to ask the co-operation of the many students of this period towards the elucidation of a problem which artistically, it would seem, it is well worth while to unravel. Moreover the incidents depicted may be of historic interest, for here we have St. Vincent, the patron Saint of Lisbon, apparently blessing some enterprise of the sailor prince, or in some way commemorating a national achievement such as the history of Portugal just at that moment could fortunately boast. All this is but surmise, but there is no denying the extraordinary force and vitality of the portraits themselves, which compare even with the masterpieces of a Hugo van der Goes, Thierry Bouts, or Roger van der Weyden. Here if anywhere in Portuguese art we get an echo of Van Eyck himself, whose presence in the Peninsula is an established fact, but whose handiwork has so far not been discovered in Portugal.[4] To the name of the great artist who painted these St. Vincent panels there is no clue; certainly he is not the Gran Vasco who produced the *St. Peter* of the Cathedral at Viseu,[5] a palpably later work, nor is he the Velasco of Coimbra, or the Vasco Fernandez of Evora by whom signed pictures are known. At present he remains the unknown 'Master of St. Vincent,' and an artistic personality of the greatest importance in the history of Portuguese painting.

[2] May not this be the reason why some early still-life and *bodegone* pieces are wrongly attributed by tradition to Velazquez instead of to Vasquez, who also painted in this style? Out of Portugal itself I know of only one work by Vasco Pereira—the *St. Onofrio* in the Dresden Gallery, signed and dated 1583. A large triptych belonging to Sir F. Cook at Richmond is signed by Vasco Fernandez, the painter of other similar works at Evora and elsewhere in Portugal.

[3] The portrait is the kneeling figure at the side of St. Vincent, opposite to an elderly woman. Prince Henry, called the Navigator, was fourth son of John I, and lived 1394 to 1460. He appears in the picture to be about fifty years of age.

[4] The beautiful little triptych in the Royal Palace at Lisbon, though ascribed to Van Eyck, is more akin to the art of Herri Met de Bles, under whose name it was published by the Arundel Club in their 1906 portfolio.

[5] Arundel Club portfolio 1906.

NOTES ON VARIOUS WORKS OF ART

THE MINIATURE BY GENTILE BELLINI FOUND IN CONSTANTINOPLE NOT A PORTRAIT OF SULTAN DJEM [1]

In the April number of THE BURLINGTON MAGAZINE, Dr. F. R. Martin published two interesting miniature portraits from the hand of the Persian painter Behzad, which, in his opinion, come from the same Turkish album which contained the splendid miniature by Gentile Bellini. The latter was likewise published in photogravure by Dr. Martin in THE BURLINGTON MAGAZINE three years ago (June 1906), and was then made known by me in the 'Jahrbuch der Kgl. Preussischen Kunstsammlungen' (1906, p. 302, seq.) by means of a colour print. In my article and in a sequel to it (*ibid.*, 1907, p. 51) I was able to supply the proof for the opinion already suggested by Dr. Martin, that there was really a question of an original work by Gentile Bellini, executed during his stay in Constantinople about 1479-80; for in an inscription added later to the miniature the name of the master is preserved in a maimed form. The beautiful miniature then passed from the possession of Dr. Martin to Mrs. Gardner's collection in Boston.

[1] Translated by L. I. Armstrong, L.L.A.

My reason for returning to the Bellini is that Dr. Martin, in his last article in THE BURLINGTON MAGAZINE, defines his previous supposition that the portrait is that of a Turkish prince by saying that the man represented is probably Sultan Djem, 'the unhappy son of Sultan Mohammed who fled to Europe and died at Naples.'

It cannot be doubted that in this picture of a youth drawing or painting (but not writing), we have a portrait done from nature by Bellini's hand; but it is equally certain that the man represented cannot be Prince Djem, for Gentile Bellini, during his short stay of a year at the Sultan's court, from September 1479 to December 1480, did not meet the prince there; since the year 1474 the latter had been governor of the province of Karaman in Asia Minor; and until the death of his father in 1481 he only once left his residence there, namely in the year 1478-79, in order to parley from a place on the coast with the Grand Master of the order of St. John of Rhodes, Pierre d'Aubusson. In fact, during the whole of his life, Djem never again returned to Constantinople.[2]

Moreover the description preserved to us from 1482 of the prince, who was then twenty-three years old, does not correspond to the delicate, refined and intelligent youth of Bellini's portrait. Djem is here described (L. Thuasne, *op. cit.* p. 78) as robust and stout; his likeness to his father is mentioned, and he gives the impression of being older than he is, so that Caoursin, to whom we owe the description, takes him for five years older. To our knowledge there exists no authentic picture of Prince Djem. It is certain that he was represented in a lost fresco by Pinturicchio in the Castle of St. Angelo at Rome, the subject of which was the departure of Charles VIII from Rome, accompanied by Cesare Borgia and Djem Sultan. That he is represented in one of the lunette pictures by the same master in the Appartamenti Borgia in the Vatican, as formerly supposed, is very doubtful.[3]

In comparison with the artistic value of the Bellini miniature it is of minor importance who is portrayed here, whether a prince, as Dr. Martin has thought from the beginning, or a page, or other member of the Sultan's court, as I hold. One thing, however, is incontestable: that there can be no question of a portrait of the famous Prince Djem. FRIEDRICH SARRE.

PICTURES LATELY IN THE COLLECTION OF THE KING OF THE BELGIANS

THE dispersal of the private collection of the King of the Belgians has been the cause of a discussion not unlike that which was raised in this country over the sale of Holbein's portrait of the Duchess of Milan. The mere fact that such discussions should take place indicates how far important pictures have come to be regarded as things of almost national concern; and Belgium, in this case, had one stimulus which England had not. Holbein, although his finest work was produced in England, was not an English artist, but the masterpieces sold by the King of the Belgians were masterpieces by Netherlanders. Among them the *Cottages under Oaks*, by Hobbema, in view of the extreme scarcity of that painter's canvases, perhaps deserves the first place. It is a signed work measuring 31 in. by 25 in., and its history is well known from the time it was in the collection of an Englishman, Mr. Walter Taylor. It enjoyed a great reputation, and was finally acquired by King Leopold I from Niewenhuys, who owned also Hobbema's *Mill*, which is now in the Louvre.

The works by Rubens include a fine upright sketch, 28 in. by 18½ in., representing *Christ Triumphing over Death and Sin*. This panel was probably a study for a large picture, and, as Dr. Max Rooses points out, no less than three versions of the subject are known. He suggests that this composition is identical with the work which, in 1897, was in the Sedelmeyer collection; but his description of this last indicates that there are many points of difference between them. It is one of the works from the Jesuit churches in Belgium, which were sold in 1777.

The brilliant portrait, wrongly catalogued as that of Sebastian Francken, by Rubens, belongs to the period when the art of Rubens is almost indistinguishable from that of his great pupil, Van Dyck. The sitter, both in pose and feature, is obviously identical with the Frans Francken of the well-known plate by Van Dyck, which is in reverse, and may, therefore, well have been etched from this superb oil study. Another, but much inferior, version, or copy, oval in form, exists under Van Dyck's name in the Musée Fabre at Montpellier; and there is said to be a third in the Staedel Institute at Frankfort. The painting is on panel, and measures 25 in. by 19 in. Were it not indeed for the unanimous verdict of those who have seen the original, the authorship of Van Dyck rather than Rubens would have seemed appropriate.

Among the other important works included in this sale may be mentioned *A Wedding Feast*, 26½ in. by 33½ in., on canvas, a crowded scene which, judging by its style, must belong to Jan Steen's mature period, a little after 1670. Two charming companion panels, each measuring 13 in. by 11 in., bear the name of Hals. They represent children playing, and an inscription on the back states that they come from Geoffrey Faguet's collection. All these pictures were purchased by King Leopold I, and hung either in the palace at Brussels or in the

[2] L. Thuasne: 'Djem-Sultan.' Paris 1892, p. 10 seq., 'Il quitta Constantinople qu'il ne devait plus revoir (1474).'
[3] Corrado Ricci: 'Pinturicchio.' London, 1902. p. 111 seq.



COTTAGES UNDER OAKS. BY HOBBEMA. LATELY IN
THE COLLECTION OF THE KING OF THE BELGIANS



CHRIST TRIUMPHING OVER DEATH AND SIN. BY RUBENS
LATELY IN THE COLLECTION OF THE KING OF THE BELGIANS



PORTRAIT OF FRANS FRANCKEN. BY RUBENS. LATELY
IN THE COLLECTION OF THE KING OF THE BELGIANS

Château de Laeken; those in the latter residence being practically inaccessible. For the photographs illustrating these notes we are indebted to Mr. F. Kleinberger, of Paris.

NOTES ON THE CHRONOLOGY OF JAN STEEN

ONE of the greatest of living authorities has uttered a warning against trusting to so-called 'influences' as determining the vexed chronology of Jan Steen's painting. Nevertheless the study of the unique collection of Steen's work which has recently been brought together in Bond Street by Messrs. Dowdeswell is undoubtedly made much simpler if we approach it in connexion with the contemporary masters by whom Steen's versatile talent was undeniably stimulated. He was evidently one to whom painting came easily: of that, the works from his hand, five hundred or more, are sufficient proof; and the incessant variations in his style are equally conclusive as to the interest he displayed in the styles of the men round him. Moreover, as the working artist knows, these influences from outside, though occasionally due to the sight of some particular isolated picture, are most vivid and powerful when one painter is brought, for a time, into close contact with another. Thus, if we find Steen in any group of works exhibiting a strong resemblance to the style of, say, Paul Potter, it is more reasonable to assume that these works belong to the period in which the artists lived in the same town, than to suppose them to be the result of a sudden admiration conceived many years later. If the date suggested by personal contact coincides with that suggested by a reasonable theory of the painter's technical development, we have a strong additional cause for not dispensing too hastily with such help as these outside influences may give us in dating the Master's works.

Of Steen's early life at Leyden we know little, but as Dr. Hofstede de Groot has pointed out in the introduction to his invaluable list of Steen's works in the revised edition of Smith's 'Catalogue Raisonné,' the Leyden tradition was one of the careful painting of detail, of which Dou, to his own age, seemed the perfect exponent. This tradition remains characteristic of Steen from first to last, and modifies all the influences which he subsequently underwent.

In 1649 Steen, then aged about twenty-three, left Leyden for The Hague, where he lived till 1654. To this, the first active period of his career of which we have a record, we may assign the group of pictures which show the influence of his father-in-law, Jan van Goyen, and of Paul Potter who was then resident at The Hague. A resemblance to Isaac van Ostade, then working at Haarlem, may also be noticed. These pictures all have certain qualities in common which indicate immaturity in the painter—being somewhat petty and timid in handling and very unequal in colour. Earlier than all of them, perhaps, we should place the *Marauders attacking Peasants* (13), a *pasticcio*, in which the style of some Italianizer like Pieter de Laar is aped with evident technical inexperience. Similar inexperience marks No. 4, which suggests van Goyen; in No. 26, the cooler tones of Paul Potter first become evident; in Nos. 22, 2, and 14, we see this master's influence increasing, till finally in Mr. George Salting's *Skittle Players* (29), of which a second version exists in the Rijksmuseum, we find a really complete and brilliant absorption of the qualities peculiar to that short-lived artist. By this time, probably about 1652, when Potter left The Hague, Steen has attained to full command over his materials, and it is not until the few years before his death that any great inequality of technique will help us again with his chronology.

In 1654 Steen leased a brewery at Delft for six years, but kept up his connexion with the Guild of St. Luke at Leyden, a few miles away. From 1654 to 1661 he was in contact with two separate groups of artists, the Leyden group of Rembrandt followers including Dou and Mieris, and the Delft group of realists, of whom De Hoogh and Vermeer are the most famous. Of the Leyden influence, the Dowdeswell show contains two conspicuous examples, Mr. Otto Beit's extraordinary *Marriage at Cana* (5) and *The Drawing Master* (20). The former with its fine colour and brilliant finish includes memories of Rembrandt's forerunner, Pynas, of Rembrandt himself (*e.g.*, the figures of the bride and bridegroom) of Dou, of Maes, and of Teniers. *The Drawing Master* in particular recalls Dou, its more supple technique suggesting a later date than the *Marriage*, perhaps 1657. This Leyden influence survives in the Lane picture, dated 1660, though the resemblance there is rather to Mieris or to the late style of Maes, and there is a disagreeable *Samson and Delilah* dated 1665, in which the same style in the last stage of decay seems to be reflected.

The influence of De Hoogh becomes apparent more slowly. In Lord Lonsdale's version of *The Spendthrift*, dated 1660, we see it combined with Dou and Mieris; in Mr. L. Neumann's version of 1661 (24) and the Duke of Wellington's *Bad Company* (11) it is paramount. In a picture dated 1663 it is replaced apparently by the influence of Vermeer, but in a weaker form it survives even in a picture of 1667, when Steen had for six years been resident at Haarlem.

This Haarlem period (1661-1669) presents us with fresh problems. Two pictures in the Dowdeswell Gallery, Nos. 7 and 10, lent by the Marquess of Bute, display what seems to be the influence of Caspar Netscher. Their minute finish recalls Steen's Leyden manner, but he can hardly have come into contact with Netscher's work before

1662, and we must therefore conclude that these two little paintings were executed about 1662-3, at the very time when he was also thinking of De Hoogh, Vermeer and (as we shall shortly see) Frans Hals. Again, there is the influence of Metsu to reckon with, which lies behind a number of his small paintings, such as *The Music Lesson*, in the National Gallery, and Nos. 37 and 38 at the Dowdeswell Gallery. The first-named is said once to have been dated 1671, four years after Metsu's death; but the majority of these pictures might more properly be ascribed to the years 1662-7, when Metsu was living at Amsterdam, only a few miles away from Steen at Haarlem.

One definite influence at least of Haarlem itself may be traced in Steen's work, namely, that of Frans Hals. Mr. Heseltine's admirable portrait of *Steen's Wife with a Mandoline* (9) clearly reflects the style of Hals, and the apparent age of the sitter suggests a date of about 1664, some five years before the lady's death. With this picture to guide us, we may trace the growth of a broader manner of painting which leads to the type of work perfectly represented by Lord Northbrook's *Physician's Visit* (12); and in the grisaille on which this and other works of the same type, such as *The Gallant* (17), are founded, we may trace a survival of the superb use of black and white which Hals in his maturity invented. The Duke of Wellington's *Wedding* (8), dated 1667, though embrowned by old varnish, illustrates the application of this style to a more elaborate design.

About the year 1669 this increasing largeness of manner leads to the culminating period of Steen's art, to which Mr. Crews's *Interior* (3) and Lady Wantage's *Alchemist* (15), which is dated 1668, are a prelude. In *Grace Before Meat* (21) which, by the courtesy of the owner, the Duke of Rutland, we are permitted to reproduce as frontispiece to the present number of THE BURLINGTON MAGAZINE, Steen's art, while losing none of its precision, acquires a majesty and grandeur which place the works of this period among the finest products of Dutch painting. The superb treatment of the girl seated with her back to the spectator, the large contours of the man upon her right, recalling the massive creations of 'Peasant' Bruegel, the crispness of the touch, and a noble gravity in the colouring give this canvas a distinction rare even in Steen's work, though he can be the most dignified designer, excepting Rembrandt, of all the Dutch masters. We note this largeness of design again in *The Cock Fight* (27), rather later in date than *Grace Before Meat;* while another picture, *A Peasant Brawl* (36), which is dated 1671, proves that Steen could turn aside to the subjects and methods of Ostade and Brouwer at the very period when he was cultivating an austerity of style the exact opposite to theirs. Yet another dated picture of 1671, a *Samson and Delilah,* shows a disconcerting return to the worst traditions of Leyden, and foreshadows the coming decline.

A dated picture of 1673 proves that by this year the painter's powers had begun to fail, and to the period between 1673 and 1679 we must assign the series of works, often elaborate in design, in which the colouring has become hot, the touch lacking in precision, and the design in majestic coherence. No. 31 in the Dowdeswell Gallery will serve to mark the transition: Nos. 1, 18, 23, 34 and 39 show the process of change completed. Their hot colouring and comparatively coarse brushwork separate them so clearly from Steen's other periods, as to make further comment needless.

C. J. H.

NEWLY-DISCOVERED REMBRANDT DOCUMENTS

DR. BREDIUS has recently published two documents of the greatest interest in relation to Rembrandt's latest activity as an etcher. The last dated plate by the master is the *Woman with the Arrow* of 1661, and it has generally been assumed that in the eight years that followed until his death he probably devoted himself more exclusively to painting as less exacting to the eyes of age than etching.

Now, however, we learn that Rembrandt had received a batch of copper-plates from the dealer Dirck van Cattenburgh only a few months before his death, to etch a *Passion*.[1] Apparently Rembrandt did not live to carry out the project, so that we have no plate which can definitely be placed in this year, unless the undated *Christ on the Mount of Olives* (B. 75), which is usually placed about 1657, could belong to the projected series.

In any case we are driven to extreme diffidence in generally accepted chronology by the second and more astonishing of Dr. Bredius's discoveries. The portrait of *Jan Antonides van der Linden* has been regarded by most critics as a work of about 1653. Actually it appears to have been done twelve years later, and, what is even more surprising, turns out to be a reproduction of the painting in The Hague (dated 1660) by the dull portraitist Abraham van den Tempel, which has passed in the official gallery catalogue as an exact copy after the etching. The story gleaned by Dr. Bredius from the document in question[2] forms a delightful incident, and is a remarkable addition to our knowledge of Rembrandt's practice as an etcher. When Rembrandt's son, Titus van Ryn, was in Leyden in the winter of 1664–5, he was asked by the publisher, Daniel van Gaesbeeck, whether he

[1] Document communicated by Dr. Bredius to the Academie der Wetenschapen, Amsterdam. See 'Kunstchronik' (Seeman, Leipzig), 1908–9, No. 4, p. 57.

[2] See A. Bredius, 'Rembrandt als Plaatsnyder,' 'Oud-Holland,' xxvii (1909), 111.

could recommend a good engraver (*curieus plaetsnyder*). 'We have to get a portrait engraved,' says Gaesbeeck, 'but it must be first-rate, and not a mediocre piece of work like this plate by Peter Holsteyn.' 'Well,' replies Titus, 'my father is an excellent engraver.' 'What?' adds Gaesbeeck; 'I thought he only etched.' 'Oh! no,' answers Titus; 'he is as good a line engraver as you could find; he has only lately finished the engraving of a woman with a porringer (*vroutgen met een pappotgen by haer*),[3] about which connoisseurs are enthusiastic.' 'Well, if that's the case,' says Gaesbeeck, 'let us go to Dr. Hendrik van der Linden. He wants a portrait by Abraham van den Tempel engraved for a book by his famous father, which we are going to publish.[4] But it must be a line engraving, not an etching.'

The matter was quickly arranged, and agreements drawn up on March 20 and 21, 1665, by which Rembrandt was to engrave the portrait within fourteen days.

No copy of the book appears to be known with this, or, in fact, any other portrait of the author. The margin at the foot of the plate was no doubt left for the inscription, but it is more than probable that both Hendrik van der Linden and the publishers were dissatisfied with the adaptability of the work for its purpose, rejecting it as they had previously done the Holsteyn.[5] It is quite possible that they did not believe it was engraved with the burin at all. They may have known the experience of Manasseh Ben Israel, and Rembrandt's four illustrations to his *Piedra Gloriosa* of 1655, which were so soon replaced by dull copies in line-engraving—no doubt because of the poor lasting power of the master's dry-point for any large edition. We confess to an initial scepticism with regard to the use of the burin in the portrait of Van der Linden, but it should be remembered that a great deal of modern graver work (such as that of Albert Kruger and Ferdinand Gaillard) might be taken for delicate dry-point if there were not direct evidence of the instrument used. Whether or not Rembrandt was accustomed to use the graver lightly in a similar manner to dry-point we do not pretend to answer, but, in any case, the resultant work has all the delicate qualities of dry-point which would have made a large issue quite out of the question. A. M. HIND.

TWO YOUTHFUL EXPERIMENTS BY VERMEER OF DELFT(?)

THE scanty documents available for the study of Vermeer may serve as an excuse for discussing certain pictures which, on their artistic merits alone, would not deserve lengthy attention. Between Vermeer's birth in 1632 and the painting of his one dated picture, *The Procuress*, in 1656, we have only two fixed points, namely, that of his marriage in 1653, and of his inscription in December of that year as master painter in the Guild of St. Luke. Credible tradition and the evidence of at least one picture prove him the scholar of Karel Fabritius: that master's death in 1654 gives us one other clue to his development.

Though we cannot arrange in chronological order the existing pictures from his hand, we can at least be tolerably sure that, with perhaps two exceptions, they are later in date than *The Procuress* and belong to Vermeer's maturity. The two exceptions are, of course, *The Toilet of Diana* at The Hague, and the *Christ in the House of Mary and Martha* in the Coats collection. In a previous article[1] I ventured to suggest the close connexion of Mr. Coats's picture with a drawing of the *Christ Blessing Little Children* in the National Gallery, then newly discovered by Mr. A. M. Hind, and with certain works by Karel Fabritius. The direct influence of Fabritius is so predominant in the Coats picture that it can hardly have been painted except in that master's lifetime, and therefore 1653 seems no unreasonable date, especially if we consider how largely the style of Fabritius is superseded by Vermeer's own personal manner in *The Procuress* of 1656. The date of *The Toilet of Diana* is not so easily suggested, but, while it displays a very strong influence of Fabritius, it is free from some of the weaknesses of drawing which underlie the ability of the *Christ in the House of Mary and Martha*, so that if we accept 1653 as a reasonable date for this, we might tentatively date The Hague picture 1654.

The *Girl Pouring Wine*, mentioned in THE BURLINGTON MAGAZINE for last month, if it be by Vermeer at all, must evidently belong to a much earlier date than the three pictures already mentioned; but before considering that date we have to ask ourselves, Is the picture by Vermeer? In the first place it is signed, and the signature appears contemporary with the painting. Secondly, there are peculiarities which are found only in Vermeer's accepted works. Looking at the picture as a whole, we are struck by the largeness of the masses; a peculiarity in which Vermeer stands alone among Dutch *genre* painters. Also the model has been standing very close to the painter; hence the exaggerated perspective of the ewer which the girl is holding. This peculiarity too may be noticed in other works by Vermeer. The treatment of the hair, and the ribbons on the dress is, of course, strikingly unlike Vermeer as we know him. But the painting of the left sleeve,

[3] This does not seem to agree with any of the late nude studies, and I cannot identify it with any other known plate by Rembrandt.

[4] 'Magni Hippocratis Coi opera omnia . . . edita . . . industria Joan. Antonidae van der Linden.' Leyden (D., A., and A. à Gaesbeeck), 1665. 8°.

[5] I do not know of any impression of the Holsteyn plate, which was apparently also engraved after the Van den Tempel picture.

[1] See THE BURLINGTON MAGAZINE, January, 1905, Vol. vi, pp. 329 and 330.

the ewer, and the right hand holding a cloth, is exactly in his style, although the handling is less certain and decisive than in his accepted works. Lastly—and the point is one of some importance—we may note the feeble drawing of the girl's body, and her excessively high forehead. Now these are precisely the anatomical peculiarities which we previously noticed in the Coats picture and in the works by Fabritius connected with it. The Italianate character of the girl's head, the arrangement of her hair, and her dress, which is clearly not Dutch, point in the direction of some influence other than that of Fabritius; and here we can only speculate as to whether this influence may not have been that of the Italianising Leonard Bramer, whose brother Peter was one of Vermeer's sponsors. On these grounds it seems permissible to regard the picture at the Sackville Gallery as a boyish experiment of Vermeer, executed under the double influence of Bramer, the friend of his family, and of Fabritius, his master; an experiment presumably dating from the earlier half of his apprenticeship, and therefore not later than 1650, when Vermeer would be eighteen years old. The only possible alternative is to suppose the picture a later eclectic work. Yet, in that case, the coincidences between the style and signature are so numerous as to make the theory that the picture is an imitation harder to accept than its authenticity, especially when we consider how entirely the name and reputation of Vermeer were forgotten within a few years after his death. Imitators and forgers do not copy what their age does not value.

The second picture, in the possession of a French collector, is known to me only through the photograph which is reproduced and through the approbation of a well-known English critic. It is signed in the same way as the Sackville Gallery picture, and the attribution to Vermeer is strengthened by the existence in the Bibliothèque Nationale of a print in reverse by John Meyssens, also bearing the name of Vermeer.[2] If we accept for the moment the attribution to Vermeer, we have here a picture which is evidently much more under the influence of Rembrandt and Fabritius than the *Girl Pouring Wine*. On the other hand, it is evidently inferior in workmanship to the *Christ in the House of Mary and Martha*. We should therefore have to assume for it a date somewhere between 1650 and 1653, the inexperience of the workmanship pointing rather in the direction of 1651, when Vermeer would be nineteen years old. The idea that the picture is a self-portrait would thus receive some confirmation, and the coincidence between the style of the work and the age of the person represented is at least strong enough to make this portrait worth more careful study. C. J. H.

[2] The inscription on the print is in manuscript only, but the handwriting appears at least as old as the eighteenth century.

LETTER TO THE EDITOR

THE MERTON ABBEY TAPESTRIES

To the Editor of THE BURLINGTON MAGAZINE.

SIR,—Allow us to thank you for your warm and generous appreciation of our Arras tapestry work. The 'closing of the looms' to which your correspondent refers is happily not at present in contemplation. Nevertheless, if wealthy connoisseurs and public bodies are not sufficiently alive to the importance of the work to come forward with orders, we could not afford indefinitely to carry on (for the mere love of it) so costly an undertaking. The sale of the tapestries barely compensates for the loss involved in training workers, of whom only a minority arrive at fruition; but the high level of artistic excellence achieved by those who have done so is ample compensation for a good deal of wasted effort, and merits, we think, more public recognition than it has yet received.

We are,
Yours faithfully,
MORRIS AND COMPANY.

449, Oxford Street, W.

ART BOOKS OF THE MONTH

ITALIAN ART

VITE E OPERE DI SALVATOR ROSA. By Dr. Leandro Ozzola. Strassburg: Heitz and Mundel. 1908. No. 60 of 'Zur Kunstgeschichte des Auslands.' M. 20.

A DEFINITIVE monograph on Salvator Rosa might be at once a most interesting and, in the present condition of our knowledge of the art of the Seicento, a very original performance. We regret that Dr. Leandro Ozzola has not risen to his opportunity. His book contains a great deal of information about Salvator Rosa; it is full of quotations from contemporary and subsequent authorities, but it is so lacking in plan or proportion that it can scarcely be said to satisfy the enquiring student. The history of the artist's life is mixed up with the sequence of his works, and interspersed with descriptions of his writings, and notes on his technique.

Nor has the author made anything like a complete study of Salvator's paintings or even attempted a complete list of his more important works. Thus diligent research in the book fails to reveal any



GIRL POURING WINE. ATTRIBUTED TO VERMEER OF DELFT. IN THE POSSESSION OF THE SACKVILLE GALLERY



PORTRAIT OF THE ARTIST (?) ATTRIBUTED TO VERMEER OF DELFT. IN A FRENCH PRIVATE COLLECTION

trace of so important an example as the painting at Bridgewater House, and in general the author seems to have very little acquaintance with the numerous important specimens of Salvator's work in English collections.

Nor does he compensate for this by any illuminating appreciation of Salvator Rosa's genius, of his real aims and attainments, or his true relation to his contemporaries: all of these are matters of great interest and some difficulty to modern students, who find the artistic outlook of the seventeenth century more odd and unfamiliar than that of the preceding centuries.

The book is disfigured by innumerable misprints, and (if we may judge by the absurd travesty of Lady Morgan's catalogue of Salvator's works in England) it is scarcely a trustworthy guide. Dr. Ozzola's information is no doubt more up to date than Lady Morgan's, but the literary charm of the latter's work makes it a far better introduction to the study of Salvator Rosa.

MICHELANGELO UND DIE MEDICI-KAPELLE. Von Heinrich Brockhaus. 35 illustrations. Leipzig: Brockhaus. 1909.

THE Director of the Kunsthistorisches Institut at Florence provides us, in this interesting brochure, with the latest attempt to solve the riddle of Michelangelo, or a good part of it. The master's artistic principles are, as he shows, in a great measure derived from the teaching of Alberti. So much for the form of his work; but the key to its content lies in the offices of the Roman Church. The monument of Julius II is inspired by the Mass for the Dead; the sculptures of the Medici Chapel especially by the Ambrosian Hymns, of which the 'Aeterne rerum conditor' is perhaps the best known. So, too, the decoration of the Old Sacristy of San Lorenzo finds its explanation in the Te Deum. Allied to these explanations is the author's interpretation of the 'David' in the light of a sermon of Savonarola's, in which David is regarded as the type of the complete Christian, both beautiful to look upon and strong of hand. It is hardly to be supposed that such an interpretation can ever be proved; it can at best be regarded as plausible. In regard to the Medici sculptures, however, the author certainly impresses us with the probability of his theory. He succeeds in spite of a tendency to strain his arguments to breaking point. The most remarkable case of this tendency is found in his explanation of the motive of the Doni-Strozzi Madonna: the attitude of the Virgin, he suggests, indicates that she is saying to Joseph 'Doni'—*i.e.*, 'Give me the Boy.' (A flippant reviewer would perhaps suggest that this explanation is not complete unless we can discover a similar punning allusion to the other name, Strozzi, with which the picture is associated.) But although such things shake our confidence in the author's judgment, his book is none the less interesting. One cannot but be grateful for any light that is thrown on the master's works, although the meaning of the allegory is perhaps of less importance with Michelangelo than it would be with a less mighty genius.

DIE BRONZEN DER SAMMLUNG GUIDO VON RHÒ IN WIEN. Herausgegeben von Dr. E. W. Braun. Pp. 36, with 51 plates and 20 text illustrations. Wien: Schroll. 1908. M. 20.

THIS fine publication is the first of a series which is to be devoted to the treasures contained in private collections in Austria. The present volume is confined to a single branch of art; but in its successors collections of a more varied character will be described. One cannot too heartily welcome the scheme if all the volumes are to be as finely illustrated and the descriptions characterized by as great brevity and sobriety of judgment as in the present case. This collection, even if as a whole it does not take a very high rank, contains a number of new pieces of considerable interest, and others which are admirable specimens of what is already known—such as the splendid Paduan plaquette, showing the influence of Mantegna, and representing Christ mourned by the Virgin and St. John (Pl. xlv). It is a pity that the most important item in the collection is a pair of figures of Adam and Eve, German of about 1520, exhibiting—to use Dr. Braun's words—that 'harsh and powerful naturalism, with naïve dependence on the accidental features of the models, which is characteristic of northern sculpture of the time.' A pleasant contrast to the vulgarity of these valuable figures is afforded by a pair of peasants, of the class which has been variously attributed to the workshop of Labenwolf, to some French artist of the sixteenth century, and to other less probable sources. Dr. Braun inclines to the French attribution. Among the Italian bronzes a curious little fountain-figure and an Invidia with strong reminiscences of the figures on the basis of Cellini's Perseus are interesting; but the only work in the whole collection, except the Paduan plaquette already mentioned, which seems to reach a high level of inspiration is a Madonna and Child ascribed to Jacopo Sansovino (Pl. x). The Jupiter on Pl. xliv is singularly unconvincing as an antique; and the supposed plaquette on p. 7 (being really, as Molinier long ago pointed out, only the reverse of a well-known medal) was hardly worth reproducing. Considering the difficulty of photographing bronzes, the plates are extraordinarily successful, and we look forward with interest to the appearance of other volumes in the same series.

A New Light on the Renaissance Displayed in Contemporary Emblems. By Harold Bayley. J. M. Dent and Co. 12s. 6d.

The 'new light' which Mr. Harold Bayley offers to students of the history of the Renaissance consists of the suggestion that the watermarks in paper, from its first use in Europe down to some not clearly specified but comparatively late period, were symbols of the beliefs of the Albigenses and other opponents of the Church of Rome, and prove the existence of something of the nature of a secret society, which contrived to keep the making of paper largely in the hands of its own members. Even if this suggestion were based on adequate evidence, its bearing on the Renaissance would be far from obvious, though Mr. Bayley, having evolved an anti-Roman secret society out of the symbolism which he finds in watermarks, no doubt would find little difficulty in assuming that everyone who is found opposing the Church of Rome must have belonged to it. As to what constitutes adequate historical evidence, Mr. Bayley's ideas are clearly rudimentary. It is possible to see from his book how his imagination was set on fire, but this is about all that can be said. There is a little evidence that paper was made in Albigensian or Waldensian districts in the Middle Ages. It is well known that paper-making never throve here in England until it was worked by Huguenot refugees. Among the countless devices used for watermarks some are undoubtedly religious symbols—for instance, the serpent and tau—while many others may conceivably have had at one time or another a religious significance. Mr. Bayley's imagination has seen the possibility of explaining these scattered facts in the way we have indicated, and in the heat of his enthusiasm the possibility develops into a theory, and no doubt in his own mind into a fact. But to a sober student his whole book is an instance of misdirected energy, haphazard in method, wrong-headed in principle, and based on no research, unless the process of dipping into all sorts of books to pick out fantastic corroborations of a settled theory can be dignified by the name.

A. W. P.

CERAMICS

Histoire des Faïences de Delft, Haarlem, Rotterdam, Arnhem, etc., et des Porcelaines de Weesp, Loosdrecht, Amsterdam et La Haye. Par Henri Havard. Two vols., quarto. Amsterdam: Compagnie Générale d'Edition 'Vivat,' 1909. Agent: Bernard Quaritch, London. £3 15s. net.

For thirty years M. Henri Havard's 'La Faïence de Delft' has passed unchallenged as the standard work on Dutch Delft. Not that the field has been untouched by other workers, but because M. Havard's book was the most comprehensive treatise on the subject, written in a language intelligible to the many. Other works dealing with sundry parts of the theme have from time to time supplied invaluable material for the historian of the whole; but these are mostly published in Dutch, and only accessible to the polyglot. Meanwhile such has been the well-merited success of 'La Faïence de Delft,' that the author determined still further to strengthen his position by publishing the two excellent volumes now before us. In the preparation of these no pains have been spared; the thorough investigation of literary sources, long and tedious research in the archives of many cities, and the pleasanter task of studying all the best collections, all has been done to make the work complete. Nor are the new volumes merely a second edition; they embrace the whole range of Dutch ceramics. Delft has deservedly the premier place; but the important faïence works at Haarlem, Rotterdam, Arnhem, etc., and the short-lived ventures in porcelain-making are described *ab ovo*. Vol. I is charged with the historical functions, and is enriched by twenty plates (several in colour) and 125 cuts. Vol. II is also of capital importance, but of varying attraction; it is a chronicle of 1,031 potters and artists, and gives a personal history of each proportionate to their merits, together with their signatures and marks. Fifteen plates and fifty-nine cuts enliven these stern but invaluable pages.

Following the conclusions of M. A. Pit, of the Rijksmuseum, our author shows that the art of faïence-making was brought to Delft from Haarlem probably by Herman Pietersz at the end of the sixteenth century. Our interest in the Haarlem manufactures is at once aroused, and we read that the marine artist, H. Cornelisz Vroom, after studying ceramic painting in Seville (in the workshop of Nicoloso Italiano), Venice and Albissola, returned to Haarlem in 1597, and worked there till his death in 1640. That his father before him had made 'canettes dont on ne savait comment se servir pour boire (*i.e.*, puzzle-jugs) ainsi que d'autres vases du même genre fort jolis de couleur' is sufficient indication of the early existence of the art at Haarlem, where we learn that it reached great importance in the early seventeenth century, and sank to decay about 1682. It will be a new amusement for collectors to sort out the Haarlem specimens from their collections of Delft.

The earliest Delft ware seems to have been painted in colours, and strongly under Italian influence. Next followed blue camaïeu pictures after Dutch masters, closely packed with crowds of figures, a thankless treatment of the material, and only redeemed by the skilful brushwork of the painters. But it was not till the middle of the seventeenth century that the Delft faïence attained real distinction. The second period, which began

about 1650, brought forth giants. Abraham de Cooge, whose plaque with a portrait of de Bogermann (Vol. II, pl. 3) ranks almost with the work of the old masters, was the greatest of the blue camaïeu painters of European subjects; his followers were the Hoppesteins and (later) Johan Verhagen, and that prince of landscape painters, F. von Frytom. The master of the Oriental style of decoration was Albregt de Keizer, who was followed by his son, Cornelis, and his sons-in-law, J. and A. Pynacker. To this school are due those delightful potiches with rich but harmonious colouring freely adapted from the old Imari porcelain. But it is useless here to repeat the many distinguished names—Cleffius, Eenhorn, Kam, Reygens, Fictoor—which adorned this brilliant period, when Delft faïence soared to a height only reached in Europe by the best Italian majolica. Unfortunately the heyday of the art was all too brief. Even at the beginning of the eighteenth century the germs of decay were at work. The hateful practice of clobbering oriental porcelain, already begun, pointed a cheap and easy way to the decorators of faïence. Hitherto all the painting had been done on a powdery unfired coating of tin enamel which made corrections impossible, and in colours which had to stand the full heat of the glaze-oven. To print in lightly-fixed enamel colours on the firm surface of the fired glaze was another and a simpler matter, requiring less training and earning less pay. In skilful hands, like those of the Dextra, charming results could be obtained by the new process; but by removing the necessity of the long years of apprenticeship, it swept away the protective barriers raised by the Guild of St. Luke, the once all-powerful corporation to which all the Delft potters had been forced to belong. Competition arose on many sides, cheapness was the dominating factor and the industry of Delft in the eighteenth century became frankly commercial. Such, however, was its vitality that it continued to struggle on till 1850, and is now enjoying a revival begun by M. Joost Thooft in 1876. The last chapters of Volume I contain much new and interesting matter concerning the other Dutch faïence factories, notably those of Rotterdam and Arnhem. The history of the red teapots is treated at some length, and it is proved beyond question that Elers in England and Böttger in Meissen only followed the lead of the Delft potters in this commodity. Finally, a chapter is devoted to Dutch porcelain which, apart from the early and unsuccessful essays in *pâte tendre*, was an exotic growth dependent on German materials and German workmen, and bearing not unfrequently thinly disguised German marks. The whole book is admirable, and will enhance M. Havard's established reputation. Exhaustive but never dull, well planned, well illustrated and well indexed, it is the work of a ready pen, gifted with the true French facility for happy expression which makes light reading out of solid matter.

R. L. H.

CHATS ON ENGLISH EARTHENWARE. By Arthur Hayden. London: T. Fisher Unwin. 1909. Price 5s. net.

THE undoubted success of the Chats series, of which the above is the eighth volume, shows that there is a large public interested in the minor arts and anxious for information in an easily assimilated and inexpensive form. The mature collector will ask for something more profound; but the possessor of a few odd specimens who desires to add to his small store without seriously depleting his purse, will welcome these volumes, which neither exalt the unattainable nor spurn the commonplace. In the present book Mr. Hayden has condensed most of the existing information on English earthenware, varying his chapters with hints to collectors in tabular form and of not very obvious value, and with lists of studiously moderate prices. A selection of one hundred and fifty specimens, mostly unpretentious, and two hundred marks illustrate the book, which fully maintains the standard of the Chats series. R. L. H

PORTRAITURE

HISTORICAL PORTRAITS. Richard II to Henry Wriothesley, 1400–1600. The Lives by C. R. L. Fletcher. The Portraits chosen by Emery Walker, F.S.A. Oxford: Clarendon Press. 1909. 8s. 6d. net.

THE publications of the Clarendon Press at Oxford are so noteworthy for both care and selection, as well as for the high character of the works issued therefrom, that it is difficult to make any exact surmise as to the motives which led this Press to issue the volume which is before us now. It is entitled 'Historical Portraits,' and yet in the first lines of the preface we are informed that 'it is not possible to guarantee the perfect authenticity of all the portraits reproduced.' Again, in the same preface it is stated that 'it has been thought best to leave the portraits to speak for themselves, without attempting to point out in the accompanying "Lives" their respective merits and defects.' From this we gather that Mr. C. R. L. Fletcher has written his 'Lives' entirely independently of the portraits themselves. In this case he can hardly be accepted as a serious historian, for what historian of this calibre would contribute a descriptive commentary on any documents of which he had not ascertained and established the authenticity to his own personal knowledge? It would seem, in fact, that Mr. Fletcher and Mr. Walker have been working, to use modern parliamentary slang, in watertight compartments.

With Mr. Fletcher's 'Lives' we need not, therefore, trouble ourselves, as they are obviously the work of a competent and practised historical writer. With the portraits themselves it is different. Mr. Emery Walker is known to many readers of THE BURLINGTON MAGAZINE as a man who combines skill in his profession and taste in his art with an amount of culture and learning, which distinguishes his work as a photographic artist from that of the more ordinary professional. It is hardly fair, however, on Mr. Emery Walker to foist on to his shoulders the burden of proof, which should properly be borne by the historian.

We do not, therefore, blame Mr. Emery Walker for the disastrous blunders committed in issuing *as historical* such portraits as the following :—

John Dudley, Duke of Northumberland, from Knole, which belongs to a series of comparatively recent fabrications, some based on genuine authority, and others not.

John Knox, from the National Portrait Gallery, the authenticity of which has lately been called into question by Mr. Carruthers, to whose writings any student in the Bodleian could have access.

John Colet, which is taken from a modern oil painting, fabricated itself from a drawing by Holbein, which drawing can be demonstrated with some degree of certainty to be not the portrait of the famous Dean of St. Paul's.

Thomas Linacre, taken from a modern copy of a well-known portrait at Windsor Castle, in which case the impossibility of accepting the original portrait at Windsor as a likeness of Linacre has been published in print on more than one occasion.

Katherine Parr, at Lambeth Palace, the authenticity of which could have been disproved with a very slight effort of inquiry.

Mary of Guise, from a portrait, the doubtful authenticity of which has been proclaimed publicly for some years past, and which has been exhibited in the Scottish National Gallery now for some little time as an unidentified portrait.

There are so many excellent features about this volume of portraits, and the intention is on the face of it so amiable and benevolent, that it is with much disappointment we find ourselves obliged to regret that such a book should have been issued from the Clarendon Press. L. C.

CATALOGUE OF ENGRAVED BRITISH PORTRAITS PRESERVED IN THE DEPARTMENT OF PRINTS AND DRAWINGS IN THE BRITISH MUSEUM. By Freeman O'Donoghue, F.S.A. Vol. I (A—C). 1908.

THIS volume is the first instalment of the 'Catalogue of Engraved British Portraits,' on which Mr. Freeman O'Donoghue, assistant-keeper of the Department of Prints and Drawings in the British Museum, has been engaged for a considerable number of years. The practical value of such a catalogue issued in such circumstances must be obvious to all engaged in the study of art, biography or history. Only those who have had experience of the difficulty of dealing with such a mass of material as that which has been before Mr. O'Donoghue can appreciate the amount of careful, patient and unselfish attention which is required for the compilation of such a catalogue. One should, therefore, be duly grateful to Mr. O'Donoghue for preparing such a catalogue, and to the Trustees of the British Museum and to Mr. Sidney Colvin for its publication.

It may seem ungracious to criticize such a monument of labour and devotion. In view, however, of the besetting vice of false ascription, which permeates the whole history of engraved portraiture, and to which the most learned historians have fallen easy, and it is to be feared willing, victims, the need for a safe guide against such errors is very great. Here Mr. O'Donoghue unfortunately cannot be relied upon with absolute safety, although his catalogue will inevitably be used and quoted as an authority. Mr. O'Donoghue quite rightly warns the reader against accepting certain portraits, such as those of Catherine of Arragon and Catherine Parr, which he does not hesitate to stigmatize as false, and in other cases he speaks of portraits as fanciful. On consulting his catalogue, however, the reader will find under Baliol, the well-known bogus portraits of John and Dervorguilla at Oxford, no suggestion as to the grotesque circumstances in which these portraits were concocted. Under Robert Blake there is no hint given that no portrait of the admiral can be accepted as authentic, although this is stated by the late Mr. S. R. Gardiner in his book on 'Oliver Cromwell,' to which Mr. O'Donoghue alludes elsewhere in the catalogue. Under John Colet, again, no allusion is made to the impossibility of the drawing by Holbein at Windsor being a true portrait of Colet, whom Holbein could never have seen, or to the impossibility of this drawing representing the same individual as the figure in the manuscript in the University Library at Cambridge, which is included in this catalogue without any distinguishing mark. Such omissions are noteworthy, not in depreciation of Mr. O'Donoghue's work, but from the necessity of combating the practice of writers and publishers in issuing in books plates of portraits with the slovenly and misleading inscription, 'From a Print in the British Museum.'

It is curious that, although Mr. O'Donoghue catalogues portraits engraved in such bygone works as Jerdan's 'National Portrait Gallery,' and in such up-to-date works as Whitman's catalogues of McArdell and other engravers, he makes no

allusion to the complete illustrated edition of the 'National Portrait Gallery,' published by Messrs. Cassell and Co. in 1901. When completed, with an index of artists' names added, Mr. O'Donoghue's catalogue will be a most valuable, and to many people indispensable, work of reference.

L. C.

CHARLES LE TÉMÉRAIRE ÉTAIT-IL PROGNATHE ? Un portrait de ce duc sur un Memlinc authentique. Par le Dr. O. Rubbrecht. 15 pp. 2 folding plates. Bruges, 1908.

NO fewer than ninety-three extant portraits are said to represent the bellicose duke; in some of these the lower jaw is prominent, a deformity which the late Mr. H. Bouchot believed to be one of the duke's characteristic features. The author of this booklet has made a minute examination of the greater number of the attributed portraits, and has thereby not only arrived at a positive conclusion that Charles was not prognathous, but has in addition been able, after rejecting a certain number as apocryphal, to class the real portraits in chronological order. One of the best known, the *Knight of the Order of the Golden Fleece*, holding an arrow in his right hand (Brussels Gallery), said to be Charles in the older catalogues, and by M. Hymans and Fr. Van Den Gheyn, certainly does not represent the duke, whose best portrait is that in the Berlin Museum, No. 545, painted about 1460, probably by Roger De la Pasture. The earliest is the lovely miniature which represents him when about fourteen years of age standing at his father's side.[1] Next in order is a drawing in the Leboucq collection at Arras; then the gold statuette by Gerard Loyet of Bruges,[2] presented by Charles himself to the cathedral of Liége in 1471, and a medal reproduced by Dr. J. Simonis.[3] In the triptych at Saint John's Hospital, Bruges, painted by Memlinc for Brother John Floreins in 1479, the figure of the second of the three kings in the *Adoration of the Magi* agrees perfectly with the five above enumerated, and with the detailed description of the duke's person written by George Chastellain, save that, whereas the duke had dark hair, the king's is reddish brown. In thus depicting him Memlinc followed the generally accepted tradition,[4] in accordance also with which the Epiphany picture occupies the central panel.

W. H. J. WEALE.

[1] Reproduced in my 'Hubert and John van Eyck,' p. 117.
[2] *Ibid*, p. 84.
[3] J. Simonis, 'L'art du médailleur en Belgique,' Pl. I, No. 1. Bruxelles, 1900.
[4] 'Nec hoc praetereundum est, quod secunda Nativitas Christi (*id est* Epiphania) honoratior sit quam prima.' Ancient Ordo Romanus quoted by Montfaucon, tom. II, p. 354.

MISCELLANEOUS

LONDON PASSED AND PASSING. A pictorial record of destroyed and threatened buildings. By Hanslip Fletcher. With notes by various authors. London: Pitman. 21s. net.

THE value of such a book as this is obviously not confined to the artistic quality of the drawings which illustrate it, or the beauty of its get-up. We may say at once that the book is a very handsome example of English production, and that Mr. Hanslip Fletcher's drawings, in pen and ink, in crayon and in wash, are bold, skilful, and effectively reproduced.

The deeper value of the book lies in the fact that it is a record, put together by a few lovers of old London, of a small, a very small, portion of the irreparable losses which old London has suffered in the last few years, 'not by the slow ravages of time, but at the importunate bidding of commerce.' City churches, inns of court, mansions, palaces, hospitals, whole streets—all have gone and are going down the maw of this insatiable monster. The sorrows of an Elizabethan who watched 'Time's fell hand deface the rich proud cost of outworn buried age' can have been nothing to the mingled bewilderment and rage which seizes the modern when he comes upon a gaping wound or a new outrage in architecture where he was wont to find a thing of ancient beauty. Excuses may be urged, of course, in some cases. We must have broader roads; and 'the broad way,' as Mr. Arthur P. Nicholson wittily reminds us in his preface, 'leadeth to destruction.' There would be some consolation if we could be certain that what time or commerce has doomed would be replaced by what future ages might value; but even this consolation is denied us. From the book before us we compile a fragmentary account of the havoc wrought during the last six years: the so-called 'Wren's house' in Botolph Lane, with R. Robinson's strange panel-paintings; St. George's Church, Billingsgate; Crosby Hall; St. Peter-le-Poer Church; Christ's Hospital; the Old Bailey; No 1, Brick Court, Temple; New Inn; Wych Street, Holywell Street and Clare Market; the houses in Lincoln's Inn Fields on the south and west: all are gone. The Sardinia Chapel and the gate of St. Bartholomew's are threatened or doomed; so are Clifford's Inn and the Rolls House and Chapel; so, within the last few weeks, is Old Serjeants' Inn. No wonder that Mr. Philip Norman, Professor Lethaby, Mr. Frank Rutter, Mr. Roger Ingpen, Mr. Walter Bell, Mr. Arthur Reynolds, and the other contributors to this volume are sad and angry at heart.

What is the remedy? The Society for the Protection of Ancient Buildings is indeed 'all but powerless' to cope with the vandalism of all the

forces of commerce raised against it. Mere registration, as has been pointed out in these columns in connexion with other works of art, is of no use at all unless backed by funds. It is time that legislation stepped in to do what should be done by reverence for art and antiquity. The greed for money causes these brutal and vulgar acts of destruction, and those who make money by them should be controlled by the only superior force that exists.

DEVON: ITS MOORLANDS, STREAMS AND COASTS. By Lady Rosalind Northcote. With illustrations in colour after Frederick J. Widgery. London: Chatto and Windus. Exeter: James G. Commin. 20s. net.

IT was a happy thought to entrust the writing of this book to Lady Rosalind Northcote, a true Devonian, a charming companion for a ramble, the possessor of much first-hand knowledge, genealogical, historical, natural-historical, legendary, and literary. There is much more 'solid stuff' in her book than in many colour-books of this kind, but she handles it with such vivacity and skill that she is nowhere dull or heavy. Mr. Widgery's drawings are pretty; but his colour, as reproduced, sometimes fails of the richness which is the distinctive feature of Devon scenery, especially in the south and west; and this applies particularly to his drawings of buildings. We have never seen Powderham, or Compton, or Berry Pomeroy so pale and faint as they appear here. It is curious, too, how artist after artist fails to get the one perfect view of Dartmouth Castle, and Mr. Widgery is no exception. He misses, again, the real grandeur of Hey Tor, and the real, superb colour of the tan sails of the Brixham fleet. But in many of his drawings he gives us beautiful lights and atmosphere, and he has caught in most cases the spirit of his fascinating subjects.

HAMPSHIRE. Painted by Wilfrid Ball, R.E. Described by Rev. Telford Varley, M.A., B.Sc. London: A. and C. Black, 20s. net.

ESSEX. Painted by L. Burleigh Bruhl, A.R.C.A., R.B.A. Described by A. R. Hope Moncrieff. London: A. and C. Black. 20s. net.

WORCESTERSHIRE. Painted by Thomas Tyndale. Described by A. G. Bradley. London: A. and C. Black. 7s. 6d. net.

AUTHOR and artist had a first-rate subject in Hampshire, one of the most beautiful and historically interesting of the counties of England. On the whole they have made good use of it. Mr. Ball's drawings are, many of them, very pretty (we are quite certain that he is not responsible for the horrible mustard-yellow in some of the plates, nor the dinginess in others), and he has wisely avoided hackneyed subjects in favour of nooks and corners less well known but fully characteristic. The author's work is not quite so good as the artist's. His grammar is, to tell the truth, a little shaky here and there, and we have noticed a good many small errors, like the misspelling of Bishop Harold Browne's name, and a word 'benediciamus,' which even the author of the famous old song, 'Me lyketh ever,' knew better than to take for Latin. Wykehamists, especially (who may forgive Mr. Ball for apparently paving Chamber Court with grass between 'sands'), will pick a hole or two in Mr. Varley's facts. 'Lavender Meads' we know, and 'New Field'; but what are 'New Meads'? And 'Learn, or depart, or stay and be beaten,' is simply a gross mistranslation of 'Aut disce, Aut discede, Manet sors tertia, caedi.' Still, these are, to the general public, mere trifles; and the general public will find much information pleasantly, if untidily, conveyed.

The letterpress of the two other picture-books before us is much better than that of the Hampshire volume. Mr. Hope Moncrieff uses his wide knowledge easily, and Mr. Bradley could be counted on to write with vitality and charm. His, indeed, is the most living book of the three. Mr. Burleigh Bruhl's seventy-five plates include many delightful pieces of colour and design, and Mr. Tyndale's twenty-four show some of the prettiest nooks in a county that is full of pretty nooks. But the same ugly yellow is always turning up.

DUTCH PAINTING IN THE NINETEENTH CENTURY. By G. Hermine Marius. Translated by A. Teixeira de Mattos. London: Moring. 15s. net.

IT would be hard to adduce a more striking example of the permanence of racial characteristics than the development of the art of Holland during the nineteenth century. In the earlier part of the century, while in France and England revolutionary movements are in full swing, Holland produces artists like Kobell and Troostvijk and Nicolas Bauer, in whom Potter and Adriaen Van de Velde and Willem Van de Velde seem almost to live again a faint secondary life. The seventeenth century painters of interiors have in the same way their successors, so that in this *milieu*, essentially Dutch, men like C. H. Hodges and Ary Scheffer at once tell as aliens. So when the change in technical methods arrives with the rise of The Hague school, we can see in men like Weissenbruch the actual transition from the art of De Hooghe and Van der Heyden to modern painting. Such a continuity, such a comparison may at least enable us to put in something like their true relative place the famous group of Dutch painters whose works to-day are almost if not quite as highly prized as those by the great Frenchmen from whom they learned so much. To the history and development of this art Mme.

Marius's well illustrated book will be found a careful and temperate guide. Once or twice the author takes quite minor men too seriously. Thérèse Schwartze's *General Joubert* is an achievement strong enough to deserve mention; the example of J. A. Kruseman facing p. 22 was surely not worth reproducing, and there are occasional lapses in expression, but her work displays a real historical sense, and in an age when ecstatic adulation is the common critical style, her praises of her famous countrymen will not appear intemperate.

LES SFORZA ET LES ARTS EN MILANAIS (1450–1530). Par Gustave Clausse. Paris : Leroux. 1909.

IT is, indeed, an unfortunate moment for such a book to appear; for the Sforzas have just found a most scholarly historian and the arts of Milan a most discriminating critic in Miss Ady, beside whom this French writer (or architect, as he calls himself) is a sorry failure. It would be a useless task to deal seriously with this compilation, for the writer knows little or nothing of modern research, and apparently has never taken the trouble to study any pictures outside the Louvre at first hand. His description of the *Holy Family* in the Seminario of Venice as one of the two pictures by Boltraffio 'où il atteint le plus de grâce et de distinction' (!) shows the measure of his capacity as critic; but his dates and facts, which are constantly wrong, can hardly be wondered at considering that he refers (and that only once in the whole book) to the "savant abbé (!) Morelli," reproduces as by Foppa an altarpiece that is not even officially considered his work, mixes up the two Bianca Maria Sforzas, etc., etc. Such slipshod bookmaking is worse than useless.

PONTIFICAL SERVICES. Vol. III. Illustrated from woodcuts of the sixteenth century, with descriptive notes by F. C. Eeles, F.R.Hist.Soc., F.S.A.Scot. (Alcuin Club Collections VIII). pp. 145. Longmans, Green & Co. 1907. 21s. net.

PONTIFICAL SERVICES. Vol. IV. Illustrated from woodcuts of the sixteenth century, with descriptive notes by Athelstan Riley, M.A. (Alcuin Club Collections XII), pp. 149. Longmans, Green & Co. 1908. 21s. net.

THESE volumes, produced for members of the Alcuin club, contain reproductions of woodcuts in two sixteenth-century Roman Pontificals, printed at the Giunta press in Venice; woodcuts which are only rough suggestions of the ceremonies they illustrate, and are absolutely worthless for any scientific purpose. The pedantry one instinctively looks for in writers of this school is apparent in the notes which, for the most part, explain the obvious, and are quite unnecessary for those who know anything of the subject; to those who are ignorant of it, neither illustrations nor notes will be of much profit. We note that the editors are alive to the fact that the connexion between the subjects illustrated and the object of the Alcuin club is not obvious. E. B.

NEW PRINTS

THE Quatercentenary of Brasenose College, Oxford, has doubtless inspired Mr. Edmund New with the idea of making the drawing of which a reproduction lies before us. (15s. net.) In this plate the King's Hall and College of Brasenose is seen as no human eye has yet seen it. Certain views of the College are familiar, notably the magnificent prospect of the front quadrangle, with the dome of the Radcliffe Library rising behind the Gate Tower, a prospect immortalized by Turner a century ago. In Mr. New's drawing the College lies foursquare, and is viewed from the opposite side of the High Street, from an altitude inaccessible except by balloon. In the foreground rise Mr. Jackson's new buildings, including even the section of which the foundation stone was laid a few weeks ago. Beyond this we see the south wall of the chapel, the kitchen, the hall, and over the roof of the hall the front quadrangle with its quaint sundial. From no other point of view would it be possible to include so many features which give Brasenose its distinctive character, the north front of the chapel and the 'Ship' being the only things invisible. The view is enclosed in a border appropriately fashioned from the charges in the shields of Sir Richard Sutton, Bishop Smyth and the See of Lincoln; and is completed above by the historic 'Brazen Nose' over the gate facing Radcliffe Square, and below by the far older Nose in the form of a knocker which is now preserved in the College hall.

Messrs. P. and D. Colnaghi have just issued a mezzotint (£6 6s.) by H. Scott-Bridgwater after Hoppner's portrait of charming little Miss Papendiek. The original picture was one of the chief attractions of Messrs. Colnaghi's exhibition of Hoppner's works, and was reproduced in THE BURLINGTON MAGAZINE last month. The print cannot, of course, suggest the pearly colour of the painting, but the charm and luminous effect are excellently preserved, while the mezzotint scraper discreetly veils certain passages of superficial brushwork which mark the difference between Hoppner and his great predecessors in English portraiture. The edition is limited to three hundred artist's proofs.

RECENT ART PUBLICATIONS *

ART HISTORY

MICHEL (A., editor). Histoire de l'art depuis les premiers temps chrétiens jusqu' à nos jours. Vol. III : le réalisme, les débuts de la renaissance. (12×8) Paris (A. Colin), 15fr. Illustrated.

FICKER (J.). Altchristliche Denkmäler und Anfänge des Christentums: (10×7) Strasburg (Heitz), 1 m. 50. 36 pp.

L'art et les mœurs en France. Préface de M. A. Michel. (12×7) Paris (Laurens), 15fr. Essays on a selection of artists, from Callot to Fantin-Latour. 290 pp., illustrated.

TOPOGRAPHICAL ANTIQUITIES

PIC (J. L.). Cechy za doby knízeci [Bohemia in the days of the princes]. (13×10) Prague (Riskem Ceske Graf. Akc. Spolecnosti 'Unie'). Vol. III, pt. 1, of a copiously illustrated work upon Bohemian antiquities, in course of publication since 1899.

AGNELLI (G.). Ferrara ; porte di chiese, di palazzi, di case. (10×7) Bergamo (Istituto d'Arti grafiche), 7 l. 50.

CORNA (A.). Storia ed arte in S. Maria di Campagna (Piacenza). (9×6) Bergamo (Istituto d'Arti grafiche), l. 6. Illustrated.

BIADEGO (G.). Verona. MANCINI (G.). Cortona, Montecchio Vesponi e Castiglione Fiorentino. (11×8) Bergamo (Istituto d'Arti grafiche), l. 4 and l. 5. Illustrated.

STABB (J.). Devon church antiquities. (9×6) London (Simpkin). Illustrated ; 152 pp.

TRENHOLME (Rev. E. C.). The story of Iona. (9×6) Edinburgh (Douglas), 8s. 6d. net. Illustrated.

ARCHITECTURE

MARQUAND (A.). Greek architecture. (8×5) New York (Macmillan Co.), 10s. net. Illustrated.

SCHWARZSTEIN (A.). Eine Gebäudegruppe in Olympia. (12×8) Strasburg (Heitz), 3 m. 50. 5 plates.

PFRETZSCHNER (E.). Die Grundrissentwicklung der römischen Thermen. (12×8) Strasburg (Heitz), 8 m. With plans and bibliography.

FAYMONVILLE (K.). Der Dom zu Aachen und seine liturgische Ausstattung vom 9, bis zum 20 Jahrhundert. (11×8) Munich (Bruckmann), 26 m.

ERMERS (M.). Die Architekturen Raffaels in seinen Fresken, Tafelbildern und Teppichen. (12×8) Strasburg (Heitz), 10 m. 17 plates.

ATKINSON (T. D.). English architecture. One vol. A glossary of terms used in English architecture. One vol. (7×4) London (Methuen). Illustrated.

Records of eighteenth-century domestic architecture and decoration in Dublin. Vol. I. (12×10) Dublin (the Georgian Society), annual subscription, 21s. Over 100 process plates, and descriptive text.

DELABARRE (E.). and BOULANGER (M.). Vieux hôtels de Rouen des XVIIe et XVIIIe siècles. (18×13) Paris (Contet). 36 phototype plates.

* Sizes (height × width) in inches.

PAINTING

HALLÉ (C. E.). Notes from a painter's life. Including the founding of two galleries. (8×5) London (Murray), 6s. net. Illustrated.

HARTWIG (P.). Hans von Marées : Fresken in Neapel. (23×19) Berlin (Cassirer), 40 m. The frescoes in the library of the Naples Zoological Station. 16 pp., and phototypes.

Musée Wiertz, Bruxelles. Album illustré. (10×7) Antwerp (Hermans), 3 fr. 83 plates.

ZONGHI (A.). Gentile a Brescia, 17 aprile 1414—18 settembre 1419. (10×6) Fabriano (Tipogr. economica), 1 l. 50. A brochure of 8 pp., with reproduction of a letter by the painter, in the Fano archives.

SCULPTURE

MASPERO (G.). Catalogue général des antiquités égyptiennes du musée du Caire ; Sarcophages des époques persane et ptolemaïque. Vol. I, pt. 1. London (Quaritch), 35 fr. Illustrated.

KEKULE VON STRADONITZ (R.) and WINNEFELD (H.). Bronzen aus Dodona in den Königlichen Museen zu Berlin. (18×13) Berlin (Reimer). Photogravures.

DALTON (O. M.). Catalogue of the ivory carvings of the Christian era. With examples of Mahomedan art and carvings in bone, in the Department of Mediaeval Antiquities in the British Museum (11×9) London (British Museum), 42s. Illustrated.

MISCELLANEOUS

CLINCH (G.). English costume from prehistoric times to the end of the eighteenth century. (9×5) London (Methuen), 7s. 6d. net.

MOODY (A. Penderel). Lace-making and collecting. An elementary handbook. (8×5) London ; New York (Cassell), 1s. net. 16 plates.

Musée des Arts décoratifs (Paris) et Musée historique des Tissus de Lyon : Étoffes des XVIe-XVIIIe siècles. (18×13) Paris (Calavas). 50 phototype plates.

DAVENPORT (C.). English heraldic book-stamps. (10×7) London (Constable), 25s. net.

An illustrated catalogue of the music loan exhibition held by the Worshipful Company of Musicians at Fishmongers' Hall, June-July, 1904. (13×10) London (Novello).

SCHERER (C.). Das Fürstenberger Porzellan. (11×8) Berlin (Reimer), 18 m, Illustrated.

PREISSIG (V.). Zur Technik der farbigen Radierung and des Farbenkupferstichs. Vol. I. (8×5) Leipzig (Hiersemann), 4 m.

LENYGON (F.). The decoration and furniture of English mansions during the seventeenth and eighteenth centuries. (14×10) London (Werner, Laurie), 31s. 6d. net. Plates.

Les sièges des palais et musées nationaux. Collections de sièges, écrans des epoques Empire, Louis XVI–Louis XIII, Renaissance. (12×8) Paris (Guérinet), 50 fr. 2 portfolios, 200 phototype plates.

Art Education in the public schools of the United States. A symposium under the auspices of the American Committee of the Congress for the Development of Drawing, etc., London, 1908. Edited by J. P. Haney. (10×7) New York ('American Art Annual'), $3.50.

ART IN FRANCE

THE CHAUCHARD BEQUEST

THE English press has already announced that the late M. Chauchard, the founder of the Magasins du Louvre, has bequeathed to the museum from which his extremely successful establishment took its name the whole of his pictures and works of art. The terms of M. Chauchard's will and his funeral arrangements have been the subject of much discussion and criticism in France, but this bequest at any rate has been universally approved. The collection which now passes to the nation principally consists of pictures of the school of 1830 and is an acquisition worth having. It is said that the *objets d'art* in the collection are not of the finest quality and there are, no doubt, among the pictures—especially among the few which are not of the 1830 school—some hardly worthy of a place in the national museum, but it is understood that the authorities will not be obliged to take or leave the collection as a whole, but will be allowed by the terms of the will a certain latitude. The whole of the arrangements for the transfer of the collection to the nation have been placed by M. Chauchard in the hands of M. Georges Leygues, who will no doubt meet the wishes of those responsible for the administration of the Louvre.

The pictures are about two hundred in number and cost M. Chauchard considerably more than a million sterling. They include works by Millet,

Corot, Troyon, Théodore Rousseau, Jules Dupré, Daubigny, Delacroix, Decamps, Fromentin, Isabey, Ziem, Diaz, Meissonier, etc., and there are also a few pictures attributed to Nattier, Drouais, Gainsborough and other painters which hung in the salons on the ground floor of M. Chauchard's hôtel in the Avenue Velasquez. There are marbles by Coysevox, Coustou, Caffieri and Lemoyne, and a series of the first proofs of Barye. A portrait of M. Chauchard by Benjamin Constant is included in the bequest. The paintings by Millet are among the finest in the collection; they include the *Angelus*, which M. Chauchard bought back from America for 800,000 francs, *La Bergère, La Rentreé des moutons la nuit, Le Vanneur, La Fileuse, etc.* It is said that M. Chauchard paid a million francs for the second picture named and 1,100,000 francs for the third. There are several pictures by Corot, including *L'Amour désarmé, Le Danse des nymphes dans la clairière, le Matin à Ville-d'Avray*, etc. Troyon also is represented by several important works including *Les Bœufs allant au labour, Le Retour du marché, Le Garde-chasse et ses chiens*; and there are some fine examples of Rousseau, including *La Charrette, L'Orage*, and *L'Avenue de la forêt de l'Isle-Adam.* There are thirty-five paintings by Delacroix, Decamps, Fromentin and Isabey, and forty by Meissonier, including the famous *1814* and *L'Homme à l'épée* from the Van Praët collection.

It is understood that it is a condition of the bequest that the collection shall be placed in a single room, to be called the Salle Chauchard; but in this respect also it is believed that there will be a certain latitude and that it will be enough if all the French pictures of the nineteenth century are placed in a special gallery, the other pictures and objects being alloted to their proper places in the museum. At present there is no available space in the Louvre, and the collection will no doubt be housed eventually in that part of the building now occupied by the Ministry of the Colonies; the Government has undertaken that the Ministry shall be removed next month, but, even if the promise is fulfilled, it would be a year at least before the building would be ready for occupation by the museum. It is, therefore, probable that the Chauchard collection will be temporarily placed in the Salles du Jeu de Paume, so that it may be opened to the public as soon as possible. M. Chauchard provided by his will a sum not exceeding two million francs for the installation of the collection.

To the town of Paris M. Chauchard left the two bronze groups by Cain and the marble statues and other objects in the gardens of the Château de Longchamps, opposite the race-course in the Bois de Boulogne, which he had rented from the town for many years past. All visitors to Paris will remember the curious statues of various animals in the garden. It seems that the Municipal Council is not too delighted with this bequest, and there was even talk of its being refused, but that is unlikely.

THE LOUVRE

The Louvre has just acquired an extremely interesting painting by David, a portrait of a Demoiselle Catherine Marie Jeanne Talland at the age of twenty-two, hitherto quite unknown. The picture, which is signed, was painted in 1795 and shows David at his best; it is obviously a study from nature, broadly and rapidly painted, and has all David's mastery of execution without the hardness and over-finish of much of his work. One can see the touch of the brush. Mademoiselle Talland was evidently a Burgundian *bourgeoise* and wears the head-dress of her country. An interesting inscription on the back of the picture, written by her brother, records the fact that she died in Burgundy in 1825 and that she was 'une personne pieuse, charitable et célèbre par ses peines et par ses malheurs.'

The Louvre has also recently bought for 120,000 francs a series of twelve enamels by the master of Limoges, Monvaerni, who was the first artist working at Limoges to sign his enamels and has hitherto been unrepresented in the museum. A series of paintings by the Lyonese artist, Ravier, has been presented to the museum by members of his family and M. Thiollet, who have already given a number of his watercolours to the Louvre. Ravier was a painter of great talent and marked personality, who never sold to dealers and is unknown to the market, with the result that he has never had from the collecting public the recognition that is his due. He was born at Lyons and, after his return from the Académie de France at Rome, lived in Isère. The paintings now presented to the Louvre are, with the exception of one admirable picture of Rome, all landscapes in Isère, painted between 1840 and 1865; they are both poetic in sentiment and highly accomplished in execution, and are likely to be of special interest to English amateurs, for they have considerable affinity with the work of Turner. Ravier aimed above all at effects of light.

The objects added to the Louvre from the Victor Gay collection in the circumstances narrated in the May number of the BURLINGTON, have been placed in one of the Salles de la Colonnade. I said in May that the generous benefactors of the museums who bought the collection had realised a small profit, owing to the sum obtained by the sale at auction of what remained after the museums had made their choice. It appears that this profit was no less than 90,000 francs; the price paid for the whole collection was 250,000 francs and the sale realised 340,000 after the payment of all expenses. This sum has not, however, been retained by the purchasers of

the collection, who have handed it over to the Louvre, which thus has a valuable collection for nothing and a substantial sum of money into the bargain. The names of the generous amateurs who made this admirable scheme of M. Gaston Migeon possible deserve to be recorded; they are M. Alfred André, M. Jules Bruneau, M. Fenaille, M. Maciet, M. Peytel, M. Théodore Reinach, Baron Edmond de Rothschild, and M. Jacques Stern. They are wealthy men, of course, but their public spirit and generosity in this matter set an example which might well be followed in England, as the incident of the Duke of Norfolk's Holbein too painfully shows.

NOTES

The Government has nominated a commission in order to centralise the various services concerned with the preservation of the beauty of Paris. At present the duties in question are divided between the Ministries of Finance, of the Interior and of the Fine Arts and the Prefecture of the Seine, and these authorities act independently of one another. It is believed with reason that the work would be more effectively done if this overlapping were put an end to and the duties entrusted to a single authority. The reference to the commission includes an instruction to advise as to the practicability of scheduling certain squares and streets of Paris in the same way as historical monuments.

English visitors to Paris should not fail to see the rooms which have recently been newly arranged at Versailles in that part of the palace known as the Baths. The portraits by Madame Labille-Guiard of the daughters of Louis XV have all been collected together, and the rooms are furnished with tapestries and furniture of the eighteenth century. Thirty-one magnificent Savonnerie carpets and a set of very fine Gobelin tapestries are now exhibited in the palace. The tapestries are the series of ten, known as the *Loges du Vatican*, which were made from copies of Raphael by pupils of the French Academy at Rome, and were finished in 1691. They were used on State occasions in the reign of Louis XIV, and have never since been exhibited.

Most of the exhibitions close with the Paris season at the end of June, but Bagatelle will remain open until July 15 and the exhibition of Raffaëlli's work at the Galeries Georges Petit lasts until July 13. The exhibitions at the Musée des Arts Décoratifs and the Musée Galliera continue, as usual, until September.[1] R. E. D.

[1] The account of the sales of the last three months is unavoidably held over.—Ed.

ART IN GERMANY, AUSTRIA AND SWITZERLAND

THE International Congress of Art Historians (Internationaler Kunsthistorischer Kongress) will meet this year in Munich, probably from the 16th to the 20th of September. Members of the body and colleagues who propose to attend the Congress may apply to the hon. secretary, Prof. Dr. K. Koetschau, Charlottenburg, Berlin, for details.

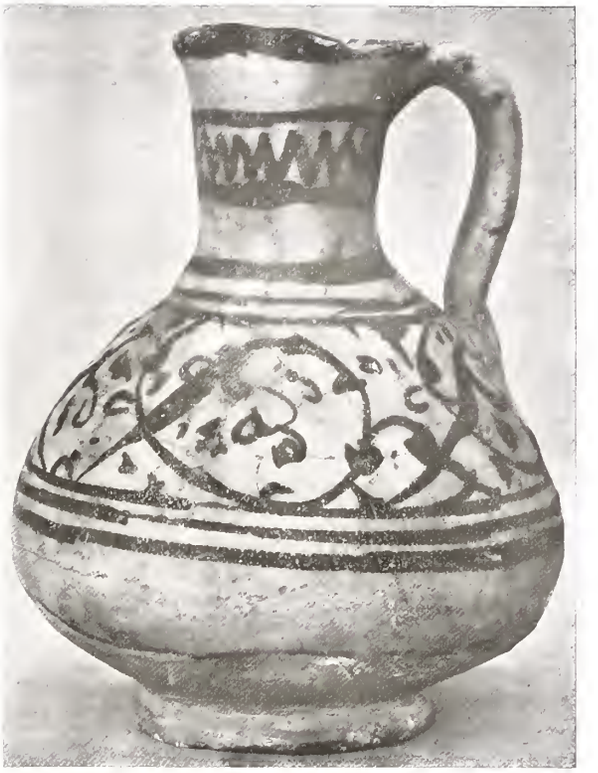
Von Tschudi enters upon the duties of his new position at Munich on the 1st of July. His successor at the National Gallery in Berlin will in all likelihood be the military painter, Anton von Werner. Dr. Friedrich Dörnhöffer has been appointed director of the Modern Gallery at Vienna, a municipal institution. Dörnhöffer has for years conducted the Print Department of the Imperial Library at Vienna, making a name for himself as an able connoisseur of German sixteenth-century woodcut. He has not been very prolific as to publications, nor has he occupied himself publicly with modern art, so far.

The antagonism between the Bohemians and Germans at Prague, which has been steadily growing for more than a quarter of a century, has reached a culminating point during these last years, as readers of political news will know. The truth is that German capital and German intelligence are gradually growing tired of the incessant strife, and there are plentiful signs of their slow but sure retreat thence. The town that will profit by the movement is Reichenberg, which is the capital of an altogether German district. Reichenberg is a fast rising town, industrially and intellectually, and is beautifully situated at the southern base of the Riesengebirge. Many sober and responsible people predict a great future for the place, saying that in course of time the German University of Prague will be transferred to Reichenberg, and that it soon will be important enough to cause a new main line of traffic between Berlin and Vienna to be conducted along this route. All art matters have been prospering greatly of late in Reichenberg, and important collections, both of applied art and of paintings and sculptures, were formed recently. Much of this is due to the munificence of one of the principal men in the German districts of Bohemia, Liebig, who has devoted more than a million to the furthering of art affairs at Reichenberg. A competition for designs for a new fine art museum building has been opened now, the building to cost 250,000 crowns.

The Maximilianeum at Augsburg was reopened to the public the other day, after having been extensively rebuilt from designs by the Munich architect, Gabriel von Seidl.



1. RAKKA PLATE, THIRTEENTH CENTURY
IN THE METROPOLITAN MUSEUM, NEW YORK



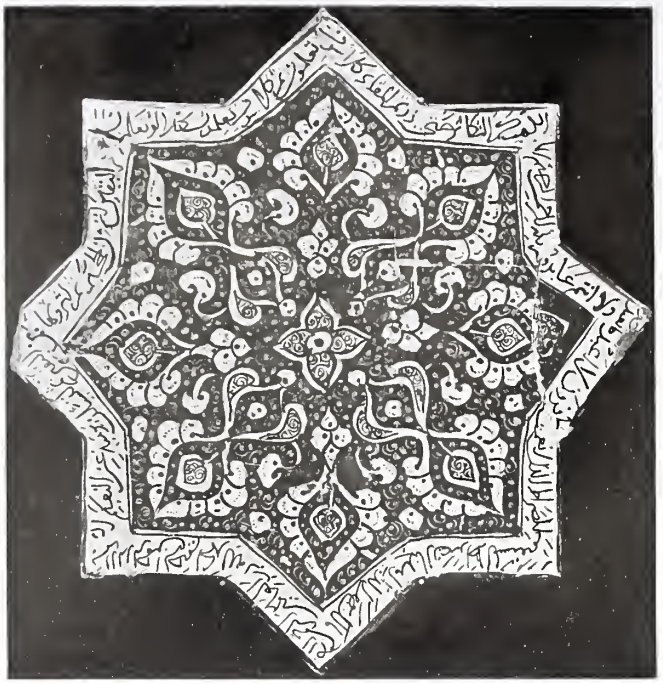
2. RAKKA EWER, THIRTEENTH CENTURY
IN THE METROPOLITAN MUSEUM, NEW YORK



3. TRANSLUCENT FAIENCE, CAIRENE (?)
TENTH TO ELEVENTH CENTURY



4. PERSIAN LUSTRED TILE, FOURTEENTH CENTURY
IN THE COLLECTION OF MR. G. C. PIER



5. PERSIAN LUSTRED TILE, FOURTEENTH CENTURY
IN THE COLLECTION OF MR. G. C. PIER



6. PERSIAN LUSTRED TILE, FOURTEENTH CENTURY
IN THE METROPOLITAN MUSEUM, NEW YORK



7. PERSIAN LUSTRED TILE, FOURTEENTH CENTURY
IN THE METROPOLITAN MUSEUM, NEW YORK

The Kunstgewerbe Museum at Berlin has acquired a very important piece of Delft ware, a vase by Rochus Jacobs Hoppestein, and one of the famous Wedgwood reproductions of the Portland vase. It will be remembered that Wedgwood opened a subscription for fifty reproductions about the year 1790, but during his lifetime probably only a fraction of this number were issued. The early specimens were executed in black ware, and the copy which has now been acquired by the Berlin Museum still has its original leather case with the number '9' and the date 1792 stamped upon it, showing that it was one of the early copies of the first set. Only seventeen of these are known at present, and this is the only one of the seventeen to have found its way into a German museum.

The Print Room at Berlin has acquired along with the Beckerath collection of drawings an interesting sketch by Luini, drawings by whom are exceptionally rare. Dr. Bock shows that it displays the composition of one of the Europa pictures, which Luini afterwards executed in tempera, and of which fragments are to be found in the Brera and the Kaiser Friedrich at Berlin. This latter museum has lately acquired a very interesting panel of the early Netherlandish school, displaying St. John the Baptist on the point of showing Christ to a body of men who surround him. The composition and at least half of the details tally with a painting by Bouts, until recently in the Leuchtenberg Gallery at St. Petersburg, reproduced five years ago in the 'Trésors d'art en Russie.' Here St. John points out Jesus only to one man, the donor, not to a body of men. Dr. Friedlaender suggests that the composition, the figure of Christ and that of St. John in the Berlin picture are a replica by Bouts himself or some assistant in his studio, whereas the body of men surrounding St. John were painted by Hugo van der Goes, whose style they distinctly betray, or one of his pupils.

The collections of Kunst- und Alterthumsverein at Coblenz have been opened to the public, newly arranged in a Realgymnasium, or High School building.

The Museum at Darmstadt has acquired sketches and studies by two painters of local celebrity, Heinrich Schilbach (1798-1851) and Karl Stahl (1824-1848), the latter of whom was a friend of Boecklin's in his day, and full of promise as a portrait painter. A number of carved wood statues, of the Renaissance, Barocco and Rococo styles, have also recently found their way into this museum.

At Düsseldorf the Museum founded by the late L H. Hetjens has been opened in a building of its own, close to the Art Palace. The principal treasures of this museum consist of a fine collection of Rhenish pottery.

The Germano-Roman museum at Mayence has been greatly added to and re-arranged recently. It now contains 4,500 originals and above 23,000 casts.

The museum of applied arts at Strassburg has bought for £400 a valuable gold drinking vessel which was made in celebration of a function which took place at Zürich in the year 1576.

H. W. S.

ART IN AMERICA

POTTERY OF THE HITHER ORIENT IN THE METROPOLITAN MUSEUM—III[1]

To Mesopotamia are assigned those various forms of vessels—ewers, shallow, wide-spreading bowls, plates, vases, etc.—decorated with floriated spirals, wave and bar designs and often lines of simulated Arabic in black against a rich blue or green ground. These, too, belong to the thirteenth century, their provenance being in most cases a matter of conjecture, though to Rakka they have been generally assigned. Examples are figured in Plate I, 1 and 2.

To both Persia and Mesopotamia belong those bowls, albarelli, vases, etc., in a deep cobalt blue, sometimes inscribed in the paste with indecipherable, probably simulated Arabic : their provenance has been assigned indiscriminately to Rakka, Veramin, Kashan and Ispahan, all well known centres of the potter's art at this time.

Many of the rich blue and green objects from Syria and Mesopotamia often remind us strongly of the early Egyptian ware, covered as they are with a thick glass glaze, while preserving many of the early colours. The Syrio-Egyptian potter still used the rich ochreous red of Egypt, that colour being found upon a fragment decorated with lotus flowers and hailing from Ghus, Upper Egypt. Cairo alone seems to have fabricated that translucid faience, a specimen of which is shown in Plate I, 3. This may be the famous faience of of Nassiri Khosrau, 'so fine and diaphanous that one could see one's hand through it, when held to the exterior.' Very little of this exquisite ware has been preserved to us, but there still exists, besides the one figured, a beautiful ewer in the collection of M. Mutiaux, and several fragments in the British Museum and the Louvre, all of which would seem to belong to the tenth or eleventh century.

In regard to the discovery of the metallic lustre, had the authorities quoted by M. Saladin as to the tiles in the mosque at Kairouan been correct, they

[1] For the previous articles, see Vol, xiv., pp. 120, 387 (November, 1908, March, 1909).

would have established the fact that the use of this brilliant form of ceramic decoration originated either in the valley of the Euphrates or on the banks of the Nile. M. Saladin cited certain small tiles ornamented with rich metallic lustre as having been presented to the mosque of Sidi Okba by the Emir Ibrahim Ahmed ibn el-Aglab of Bagdad, which would date them from the years 864-75 A.D. When we consider the similarity of their decoration with designs found upon objects of ivory, wood, silver, etc., dating from a period not a century later, we are better able to appreciate the fact that very probably at this early date the art of applying lustre to pottery was already understood. As Dr. A. J. Butler contended in this magazine[2] there is good reason for supposing that the Nile Valley saw this discovery, and the explorations of Wallace, Fouquet, Herz and others amidst the mounds of Fostat (burned by the Saracens themselves in 1147), would tend to substantiate this claim.

The writer has a fragment from Fostat, which, ornamented with foliated, diamond-shaped arabesques and part of the letter 'alif,' is rich with ruby lustre as brilliant as though laid on by the master hand of Giorgio Andreoli himself. Mesopotamia also claims a share in the discovery of metallic lustre, for small but richly lustred tiles have been found among the ruins of Rakka, a date as high as the ninth to tenth century having been urged for them. The researches of such experts as Sarre and Migeon tend to establish the high date mentioned for the first use of metallic lustre, though it is still a vexed question, and one which we must at present dismiss with a feeling that the Egyptian potter will be found to have first stumbled upon this decorative style of ornamentation. In Persia at this early date it was certainly unknown, for the great traveller, Nassiri Khosrau, speaks of it as it something out of the ordinary, as a form of decoration with which he was quite unfamiliar.

Yet metallic lustre appealed strongly to the Persian, whose inherent taste ever prefers glory of colour to beauty of line. Thus, by the thirteenth century his mosque and palace walls shone with the varied tints of golden, ruby or deep coppery lustre. Nothing like the mirhab in the mosque of the Meidan at Kashan is to be found along the banks of the Nile ; gorgeous effects, such as that produced by the lustred tiles of Veramin, as described by Madame Dieulafoy, are unknown.

Persia not only outdistanced her Cairene instructors, but pushed them from the field. At this period, among Persians, Arabs and Egyptians alike, the very name for tiles becomes 'Kashany,' after Kashan, a Persian town famous for its output of tiles.

Examples of Persian thirteenth-century tile work are shown under Plate II, 1 and 2. These consist of eight-pointed star-shaped tiles, decorated with an outer band of Koranic inscription in lustre, a field of animals and floral designs, filled in with minute spirals backed by a rich ruby, gold, or yellow lustre. These stellate tiles were joined by others of cruciform-shaped pieces, which were also inscribed and often ornamented upon the field with birds and animals, but usually with rich floral designs and spirals.

Other mural tiles of this and the following century (thirteenth and fourteenth) are pale gold in colour (lustred with a mixture of silver and copper), having various designs that include ladies playing upon musical instruments, elephants and other wild and tame beasts, hares, birds, foliated spirals, flowers and arabesques, often surrounded by an outer band of Koranic inscription in lustre framed in lines of lustre or blue. The lustred bowls and albarelli of the thirteenth century are to-day exceedingly rare. The decoration includes figures of ladies, men on horseback, birds perched in tall cypress trees, hares and floral designs. Fragments somewhat similar have been found at Fostat, which may set the date usually attributed to such objects to a period possibly a century earlier. Like the painted bowls and albarelli, these also stand upon an unglazed foot, showing them to have been made of much the same paste as the Syrio-Egyptian pieces, to which we have already referred. Bowls of this kind are figured by Wallis in his Catalogue of the Godman collection, Plate I.

To the fourteenth century are assigned the gorgeous examples of mural tile work shown under Plate II, 3 and 4 : tiles which are decorated with fragmentary Koranic inscriptions in relief, covered with a deep cobalt blue, picked out with lustre or ochreous red and filled in with floral designs in lustre on white. Other examples of the period bear inscriptions in lustre or blue, heightened by foliated designs in gold, ruby or copper lustre and bright turquoise blue, filled in with minute spirals and floral designs on the white ground. The provenance of such richly lustred examples is supposed to be either Veramin, Kashan or Kerman, though without doubt many other sites throughout the country produced the same decorative objects. So unsatisfactory are existing data in regard to provenance that it is well-nigh impossible to be sure that any piece hails from any one fabrique in particular. The only definite answer to the question must come as the result of scientific investigation at the hands of trained explorers, investigations which will doubtless be many years in the future, both on account of the laws in regard to removal of antiques from the country, and because of the antipathy of both mollahs and people to Europeans.

GARRETT CHATFIELD PIER.

[2] See Vol. xi, pp. 221 *et seq.*, 391 ; and Vol xii, p. 48 (July, September and October. 1907).



Emery Walker Phot.

Diana (?) reposing
by Rembrandt
In the Collection of Mr. George Salting

EDITORIAL ARTICLES

THE VICTORIA AND ALBERT MUSEUM

THE Royal opening of the Victoria and Albert Museum marks a definite point in the history of an institution which has been the subject of public interest and public scandal for more than half a century. Started with an educational and industrial aim, the Museum was elevated by the foresight and capacity of a single man into the front rank of European art collections; and those who appreciate the present value and importance of its treasures will be glad that the veteran expert, to whom we owe them, should survive to see the fruit of his labours.

The duties of the new Director, Sir Cecil Smith, are manifold. In the first place, he has to reconcile two conflicting ideals. The ideal of industrial education, which prevailed at the foundation of the Museum in the fifties, has been revived by the present Board of Education and definitely emphasised and formulated by the report of the Committee of Rearrangement, which we discussed in December and January last. Yet this ideal conflicts in some measure with the policy adopted by the Museum at the period when its development was most triumphantly active. Then fine works of art were secured on their intrinsic merits, and so England obtained a long series of treasures, more especially of Renaissance art, which could not now be bought for ten times the modest sums then paid.

In the second place, the Director has to harmonize these treasures with the new building which contains them. The architecture of this building has been the subject of general curiosity; but, when we consider its situation, the apparent anomalies seem to explain themselves. Placed in the heart of South Kensington, it occupies a central position between the Natural History Museum, the Science School, the Imperial Institute, the Albert Memorial and the Albert Hall to the West and the great block of flats at Knightsbridge and Harrod's Stores to the East. If, then, we regard its style as a skilful compromise between those varied ideals, we must recognize how thoroughly it harmonizes with all the architectural monuments around it, even though that compromise adds somewhat to the difficulty of harmonizing it with the masterpieces of mediaeval, Renaissance and Oriental art which it was destined to shelter.

The rearrangement of the collections is not so far advanced as to admit of any positive judgment being passed upon the Director's success in adjusting these conflicting demands, though certain conspicuous achievements may already be noticed. The splendid carpets belonging to the Museum certainly never showed to such wonderful advantage in their old cramped quarters. There their excellence could be recognised only by specialists; now they stand out with unmistakable splendour from the blue background on which they have so tactfully been set. The tapestries, too, benefit by the increased space; but the real crux has yet to come with the filling of the centre portions of these ample courts and halls—a difficulty in which the Director's previous experience should prove invaluable. Since the building and the regulations of the Board of Education are accomplished facts, he can do no more than compromise with them; but his previous record encourages the hope that the compromise will be the best possible in the circumstances.

To arrange the long corridors of textiles, ceramics and metal work without producing a dreary and mechanical effect will be

another troublesome problem. In the section of ceramics, at least, the solution so far appears not unsatisfactory ; but the difficulties of one kind and another which present themselves in this part of the Museum are of a kind which can never be removed except by paraphrasing the report of the Committee of Rearrangement far more freely than is possible at the moment. In our previous articles we have discussed the general principles involved ; until the arrangement of the Museum contents is further advanced, it would be premature to say more.

THE TAXATION OF NATIONAL MONUMENTS

ONE point in connexion with the Finance Bill has apparently escaped notice so far. No provision seems to have been made for exempting from taxation the land which bears historic monuments of national importance. The duty of making representations in the proper quarter devolves naturally upon the Royal Commission recently appointed to deal with these monuments ; and since the time is now so short we trust it will take action without delay. Moreover, we trust that the tolerance shown in this matter will be no grudging tolerance. Apart from monuments already scheduled and universally recognized as of national importance, there are many examples of architecture and the like which are at present preserved at considerable expense to their owners for the public benefit. To tax these owners would not only be an ungenerous return for their public spirit, but would lead at once to the destruction of the very things which the Commission desires to preserve. Action, therefore, should not be limited to a few specific monuments, but should aim at securing a broad right of appeal, where there was any *prima facie* case for preserving a monument intact. For example, it would be a deplorable loss to London were the Finance Bill to deliver Holland House and its grounds to the speculative builder.

THE NATIONAL PORTRAIT GALLERY

IN September Mr. Lionel Cust retires from the Directorship of the National Portrait Gallery, which, under his charge, has quietly taken its place among the most important of our artistic and historical institutions. Only those who have some acquaintance with the difficulties surrounding portraiture in England from the sixteenth to the eighteenth century can judge how much patient research has been devoted to the making of the gallery, and with how much judgment and scholarship the scanty funds at its disposal have been employed. It should never be forgotten that the collector of old pictures, or *objets d'art*, has at his disposal a mass of documents, photographic and otherwise, which help to render inquiry a straightforward business. The student of portraiture has, usually, no such precise apparatus. He may count himself fortunate if he finds some chance reference in a forgotten volume of memoirs, or some clumsy engraving, to guide his decision, and the work done by Mr. Cust cannot be rightly appreciated until we take this fact into proper account.

THE TRUE ORIGIN OF SO-CALLED DAMASCUS WARE

BY DR. F. R. MARTIN

FOR many years all European critics of Oriental art have agreed in accepting Damascus as the place where the splendid plates bearing the name of that city were manufactured. Personally I have always had some doubts about that Damascus theory. It seemed to me extraordinary that in a place conquered by Selim I in 1517 so many beautiful pieces could have been made about fifty years after the conquest, since the conqueror is said to have transferred all the skilful Damascus craftsmen to Constantinople; the more so because this faience was the only form of art at a time when all the other arts were destroyed. In Syria and Egypt, for example, not a single fine thing was made after the Turkish conquest. Again, these plates were different in paste and in glaze from those made in Syria during the fourteenth and fifteenth centuries, while the palmettes were drawn on the 'Damascus' plates in a way the Syrians never drew. Now, fragments of this 'Damascus' ware have never been found in the rubbish mounds of that city, nor have tiles in this style ever been placed there in mosques, or public baths, or private houses. Surely, if this faience had been made in Damascus, it would have been found there in greater quantities than elsewhere.

That it should be sold by antiquity dealers in the bazaars as Damascus ware proves nothing; they never tell the truth. Had the plates really been made in Damascus, and they knew it, they would probably have given them another name. I have always felt that these plates must have been made at the same place as the Turkish ware with tomatoes, which by a similar legend has been called Rhodian, possibly because it sounded well. This theory at least seems now to be exploded. I was certain that the place of manufacture was to be found in the neighbourhood of Constantinople. In the past there were potteries at Isnik and at Eyoub near Constantinople, and ware is still made at Kutaya and on the Dardanelles.

I went first to Kutaya and made most minute enquiries of all the craftsmen there. One Turk and two Armenians are the heads of the only furnaces still working. The result was as follows: The earth used is found close to the town, so is the red tomato colour, which is found nowhere else. There are no traces of any workings or potteries more than two hundred years old. The Kutaya people never made tiles in the past and all agree that tiles were made only at Isnik, whither the art is said to have been brought by the Chinese. Although they stated that the art was a very old one in Kutaya, the oldest products they could show me were not anterior to A.D. 1700. They are now beginning to imitate the old patterns and try with some success to copy the tiles from the mosques at Brussa, which the Turks are restoring much more carefully than we do such things in Europe.

From Kutaya I went off to Isnik. I knew that in the mosque of Eshref Rumi Zade there were signed and dated tiles. I went to the mosque several times and inspected all the tiles with which the mosque, its entrance hall and the mausoleum are covered, and had long talks with the Imam and the Hodjas, with the following result. Certain Chinese had brought the art of making tiles and faience to Isnik in the time of Sultan Mohamed I (1402-1421). One of the greatest artists of the craft was Tabah Zade Mohamed Bey, who had made the tiles of the mosque. These were ordered by several citizens of the town at different periods, 1628-1633 and 1637-1642. One tile is signed by Tabah Zade, which is translated the son of the plate maker (the potter), and is dated 1637. He is said to have possessed a book containing all his drawings and all the formulae for making tiles, but this book has disappeared. His tomb also has disappeared, but everyone knew that he lived in a shop on the right hand side of the Stamboul gate between the inner and outer walls. This place is now covered with heaps of ruins which have fallen down from the walls, so that it was impossible to try to find fragments without making serious excavations, and these could not be undertaken without permission from the Turkish Government.

A careful examination of all the tiles of the mosque proved them to be of very different periods, the oldest dating from about 1550 and the latest those made by Tabah Zade himself. The older ones had generally been spoiled in the fire, and the colours have not come out as they should have done, but they are of very fine design; one panel, indeed, quite spoiled in colour, is in design one of the finest I have ever seen. The panels are of different colours; panels, for example, of the same design sometimes show the tomato red and sometimes do not—a proof that the tomato red and the other colours were all made at the same place. The majority of the tiles are of the late period when the red had lost its brilliancy and was becoming brownish. Many of the tiles are blue and white as in Damascus ware, and many of the earlier tiles show resemblance to Damascus plates, but all miss the manganese purple and the tender green, although the other colours and the designs are identical.

The impression left is that of the stock of an old potter patched up with panels of old design but showing inferior skill, as if the potter could no longer make the fine old colours. I fear poor Tabah Zade was being ruined because the demand for tiles in Constantinople had ceased. No orders were coming in, and then the good citizens of Isnik decided to help their famous fellow-townsman by buying his old stock and commissioning

some new panels for their mosque. Tabah Zade was perhaps the last glory of Isnik, which had steadily lost in importance ever since the fourteenth century, and had already become hardly more than a village, as it indeed is now, though one of the most charming villages in the world. Its fine ruins are covered with the greenest of all greens, and had Europeans any notion how enchanting Isnik is they would visit it in crowds. When Tabah Zade died, he took his designs and his secret with him to the grave. His workmen settled down at Kutaya, where they had been wont to go to get the red tomato colour. It was a bigger place and they earned more money, but one of the finest arts in the world had died with Isnik, its birthplace.

The fact is that more fragments of Damascus plates are found in this poor Isnik than any other place in the Turkish Empire, and during my visit I myself discovered a couple of splendid scraps, one of a very early plate in the Chinese style in blue and white, and the other of an enormous plate, almost a tray, coloured in tender green and blue. It is improbable that the poor folk at Isnik were great buyers of such dishes as these, which were rather expensive even at the time they were made. Thus the fragments we find are from plates which were broken or thrown away as spoiled in firing.

I agree that this is not perhaps enough to destroy the Damascus theory. Yet how many tiles in the Damascus style with the precious manganese colour are known in Europe? I know very few. In the public baths of Jeni Kaplidja at Brussa there are thousands of the very finest quality, the walls being entirely covered with them. Now is it probable that Rustem Pasha, the Grand Vizier and son-in-law of Soliman the Magnificent, who restored these baths, would have ordered the tiles in Damascus without any other tiles of the kind being left there? It seems impossible. These tiles must have been made quite near to Brussa, for in several places small tiles of odd shapes have been made extra instead of cutting the ordinary tiles to make them fit. The tiles are real jewels; not one has been removed, though many of them are spoiled by the sulphurous water. There are several patterns, all small but of quite extraordinary harmony in colour and loveliness in drawing. Is not this enough to prove that Isnik, which is quite close to Brussa, was the origin of this faience? I may add that in the same bath there are a couple of the largest tiles I know, in superb blue and white, like the splendid bowls of which one of the finest is in the British Museum.

Later I hope to write the history of faience at Isnik on a larger scale; for the moment I must content myself with a brief summary. The manufacture probably goes back to the Byzantine period: it is not unlikely that some of the faience in Seljukian style was made there and that the tiles in Jeschil Djarmi at Isnik (built 1364-9) were made on the spot. The Jeschil Djarmi at Brussa (*c.* 1420) shows many reminiscences of the Seljukian style, but is mostly in the style of Samarkand. This style prevailed during practically the whole of the fifteenth century, and was carried out partly in mosaic, partly in imitation mosaic. When the workmen from Samarkand died, their task was taken up by Turks and Armenians, and at the end of the fifteenth century they began to copy Chinese blue and white porcelain in Turkish patterns. Several borders of this kind are to be found in the Muradie mausoleums, among others in that of Djem Sultan (*c.* 1500), where the paintings in the cupola closely resemble the large arabesques of the splendid blue and white bowls, commonly ascribed to Kutaya, which I am convinced come from Isnik. In the imaret of the Hunkiar Ghazi mosque at Brussa two splendid plates of this kind were lately found and are now in the little Brussa museum. These seem to have been too difficult and too expensive to make; the style was therefore soon abandoned, and was followed by the easier and smaller arabesques, with flowers in blue and white, which continued till the middle of the sixteenth century. Then the red tomato colour began to be fashionable and lasted until the end of the century, when it became brownish. It was in this second half of the sixteenth century that the finest 'Damascus' plates were made. The patterns must have been drawn on the plates by some great artist who made them his speciality. In the collection of ornamental drawings which I recently acquired from some of the aged calligraphers of Stamboul there are several sketches which are certainly from the hand of some such artist. The difference in paste and glaze between this faience and that with the tomato red is due to the difference in colour given by another glaze and finer paste. I know of one piece which is decorated with manganese purple tulips on the green and blue fish-shell ground that is usually found in combination with the red.

About the year 1600 the blue and green pattern began to be more popular, while the red did not come out so well as before. This style lasted until about 1650 and was still made after the death of Tabah Zade, but the red ceased with him. If the believers in the Damascus theory (which I suspect to have been invented by the Armenian dealers in the East) are not convinced, I hope they will go and check my discoveries on the spot. When they hear almost every Turkish peasant in the neighbourhood of Brussa, Kutaya and Isnik repeating that the faience in the mosques in Constantinople was made at Isnik, they will, I am sure, be convinced.

ENGRAVINGS AND THEIR STATES—II
STATES IN ACTUAL LIFE

BY A. M. HIND

IN a former article[1] I dealt with the dry bones of my subject—states in relation to secondary details of work and from the point of view of the maker of catalogues. The main principles of arrangement being thus formulated, the living matter will range itself more naturally about the skeleton framework.

There are two sides from which the development of the engraved work on a plate offers itself for consideration—the technical and psychological. Both may be included in the term 'artistic development,' command over material being as essential in the making of an artist as is the animating idea at the back. Our consideration, however, of the mere technical side touches method rather than art, and necessarily takes a secondary place in a purely artistic relation, in so far as method is common to craftsmen good and bad. Appended to these two main divisions and combined with them will be some treatment of states in relation to the collaboration of more than one engraver on a single plate, and reference to a few mere curiosities of state.

I have already referred to the small number of proof impressions of fifteenth-century engravings that have been preserved.[2] Almost the earliest examples of the kind are certain trial proofs of Albrecht Dürer,[3] which are of the highest artistic interest as showing the method of work pursued by the greatest of original line-engravers. The reproductions on Plate I, 1 and 2, from impressions of the *Hercules* (or the *Effects of Jealousy*) in Berlin and in the British Museum, will clearly illustrate his method—that of piecemeal elaboration after outlining the whole composition with the graver or dry-point. None of his known trial proofs[4] shows any example analogous to the general practice of the etchers or later engravers, in which the plate is advanced a stage in its entirety between each further proof state. Where the practice of piece work is found among the etchers one is inclined to look for the co-operation of more than one hand. For example, the earliest states of Rembrandt's *Christ before Pilate* (B. 77) show a large composition practically elaborated except for the figure of Pilate and the group immediately in front, which are left white. The most natural explanation seems to be that Rembrandt placed his original study (which is now in the National Gallery) in the hands of one of his assistants or pupils (of whom he had a house-full in his early days of prosperity in Amsterdam), reserving for himself the part of etching the principal figures and harmonizing the whole.

The reproduction (Pl. I, 3) of the portrait of the *Archduchess Isabella Clara Eugenia* (after Rubens) by Jan Muller (the most brilliant of the pupils of Goltzius), and another of *Charles II* by Cornelis van Dalen, the younger,[5] are excellent examples of line-engravings of an elaborate order in unfinished states. In both cases the face, as the part on which the value of the work chiefly depends and the criterion of the plate's acceptability, has been finished, the elaboration in detail of dress and setting being left to the last as of less critical account to artist and sitter. The outlines of the secondary portions are probably incised with the graver, the burr not having been scraped away, and so presenting the appearance of dry-point. In many similar instances it is difficult to distinguish between graver and dry-point work, as line-engravers have not infrequently started their plates with the latter tool as the more expeditious.

The development of the method of preliminary etching among the engravers of the eighteenth century introduces a new and clear border line in the description and distinction of unfinished states. The French engravers after Watteau mixed the two processes very considerably, but one of the first of the classical line-engravers to adopt a regular system of preliminary etching was Sir Robert Strange. He was followed chiefly by the English school, while the Frenchmen and Germans in France (such as Wille and Schmidt) persisted in the purer traditions of the French portrait engravers, using line throughout. The system of preliminary etching and elaboration with the graver was carried to its highest point of brilliance by the Turner engravers. The many proof states in existence with Turner's own correcting touches and notes are of the greatest value in showing the progress of the engraver's work in detail, and the comparative poorness of the engravings produced after Turner's death shows the enormous influence of the master's directing hand. In the Turner 'line-engravings' quite the majority of the work is etched, its elaborate character and the use of the burin for the finishing touches excusing the ordinary classification as engraving. They stand in this respect in sharp contrast to the equally delicate prints of the French illustrators, such as those of J. M. Moreau, Augustin de St. Aubin, C. N. Cochin, Nicolas

[1] BURLINGTON MAGAZINE, Vol. xv, p. 25 (April, 1909).

[2] BURLINGTON MAGAZINE, Vol. xv, p. 28 (April, 1909).

[3] For a detailed account of all Dürer's trial proofs see J. Springer, 'Dürer's Probedrücke,' Festschrift für F. Schneider, Freiburg, 1906.

[4] The most important besides the *Hercules* being those of the *Adam and Eve* (in the British Museum and Albertina). Small differences of state have been noted on about sixteen other Dürer plates, but none of equal interest to either of those cited.

[5] A. M. Hind, 'Short History of Engraving and Etching,' fig. 57.

Delaunay and the rest. Preliminary etching is again of the utmost importance, and this part is frequently the work of the designer, who leaves the plate to another to finish with the burin. But in this school the fine engraving of a St. Aubin is the factor of superior interest, and the quality of the etching at the base is entirely forgotten in the purity of the superimposed line. The etchings of the Marquise de Pompadour (who was a pupil of Boucher in art) show a delicate talent for an amateur, but the quality of her frontispiece to Corneille's *Rodogune* no doubt owes much to the finishing touches of C. N. Cochin.

Equally on the technical side of our subject lie those prints which are first produced in line and afterwards elaborated by one of the tone processes.

We already see signs of this, at the turn of the fifteenth and sixteenth centuries, in the engravings of Giulio Campagnola, and of the unidentified North Italian master who uses the signature P P. Of both there are impressions of early states in pure line, tone being afterwards added by a system of delicate flicking with the point of the graver, which approximates to the effect of stipple. With Campagnola it may be said that these second states alone give the Giorgionesque atmosphere which is the characteristic quality of his prints.

In eighteenth century stipple prints the basis is also sometimes in line (generally etched) but far more usually in dot work produced by the point through an etched ground (which immediately implies an essential distinction from the dot and flick work of the sixteenth century engravers, such as Campagnola and Ottavio Leoni). The elaboration is then done with a specially curved stipple graver directly on the copper.

In general, we would say that in stippling the elaboration is a more determining factor in the final quality of the print than the preliminary dotted etching. A very pertinent example may be found in the famous full-length of *Miss Farren* after Lawrence, engraved, according to the inscription on the completed state, by Bartolozzi. Charles Knight's work in the preliminary dotted etching has long been reclaimed to his honour,[6] but I incline to think that most recent critics have gone to the other extreme and belittled Bartolozzi's performance—which was, of course, that of finishing with the stipple graver, and probably that of supplying the careful transfer drawing after the picture on which Knight was to base his etching. Knight's other performance is incomparably poorer than this great example, and the only explanation seems to be that the chief honour, that of initiating, directing and finishing, rests with Bartolozzi. It might have been more generous in Bartolozzi to have left Knight's name as the etcher beside his own on the published plate (and one nearly always finds both etcher and engraver on the French illustration, where the etching tells even less than in this case); but he was doing little more than following the constant tradition of the older masters in relation to their pupils and assistants.

Outline etching finished with mezzotint or aquatint is best exemplified in Turner's 'Liber Studiorum.' For the most part the etching alone is by Turner himself, the mezzotint or aquatint being left to other hands. The master's end, the reproduction of a monochrome drawing, is of course only realised in the finished states, but there are many who would prefer the early etched states, not only for their rarity but for very joy in the clear purity of their design. The nearer an engraving approaches pictorial effect and the more its technical constitution is hidden, whether it be in line or chiaroscuro, the more dangerous appears to us to be the convention.

The question of the comparative artistic effect of proof states is of the highest importance again in relation to Van Dyck's etchings. For the majority of the plates of his iconography Van Dyck merely supplied drawings in chalk,[7] which were then reproduced in pure line by Pontius, Vorsterman, and others. Eighteen of the plates, however, are his own original etchings, and thirteen of these were worked on by some assistant with the graver, later impressions from the rest showing no variation except in rework. Seven were elaborated throughout (*e.g.*, the *Antonis Cornelissen*, Pl. IV, 14), six having little addition but a darker background in engraved parallel lines.

Between the fully elaborated prints and the earlier states in pure etching, most modern critics have little hesitation in giving unqualified preference to the artistic value of the latter, as preserving with infinitely greater power the concentration of the portrait. It would be presumption, however, on our part to affirm that this was Van Dyck's own view, though it is quite conceivable that he submitted to the elaboration as a more attractive presentation to the public. However this be, this is one of those cases where it would be extremely difficult on the double principle of cataloguing to find any satisfactory 'starting-point' except the very beginning of the whole development.

It is interesting to note how intimately the multiplication of states is bound up with artistic experience. A great proportion of the plates of Rembrandt's earlier period show a large number of states; in his late period, the master more often attains the desired effect without the experimentation which is implied in state.

Every composition has to be considered in relation to the process used, and the space to be covered. It is a mark of power and experience to

[6] See Nash, 'Magazine of Art,' 1886, p. 143.

[7] The grisailles being for the most part the engraver's drawings after the master's slighter sketches.



1. HERCULES (OR THE EFFECTS OF JEALOUSY). BY ALBERT DÜRER, FROM AN UNFINISHED STATE



2. THE SAME. FINISHED PLATE



3. THE ARCHDUCHESS ISABELLA CLARA EUGENIA BY JAN MULLER. UNFINISHED STATE



4. THE SAME. FINISHED PLATE BEFORE LETTERING

conceive one's work in its entirety without miscalculation before consigning it to its material. The young etcher will constantly be forced either to rearrange his figures or cut away part of the plate to attain a true balance. This is exactly the case in the first of the Rembrandt etchings which we reproduce, the early *Christ disputing with the Doctors*, of 1630 (Pl. II, 5, 6).

In the first state there is considerable waste space above and at the side, which detracts from the concentration of the subject. The plate is in consequence cut down. But the loss of two figures at the side necessitates a restoration of balance, and this is recovered in the third state by the introduction of two new figures behind the table. The composition is unquestionably at its highest level in this third definitive state.

In Rembrandt's later work the plate which best illustrates the same gradual development of conceptions in relation to space and expression, is the large *Christ presented to the People*, of 1655. Here also Rembrandt did not immediately fit his subject into the size of his plate, and the removal of a strip of the architecture at the top greatly increases the artistic balance of composition (as it is seen in the third state, Pl. III, 9). In the complex character of the situation, in which the interest passes from Christ to the motley crowd of onlookers in the foreground, Rembrandt was no doubt influenced by a similar treatment of the subject in a line engraving by Lucas van Leyden. The later development of the plate shows that the master felt the lack of concentration, and he succeeded in giving a much more forceful expression to the phrase 'Ecce Homo,' by clearing away the whole crowd in the foreground, leaving the spectator of his work to stand in its place and immediately contemplate the Christ. His first erasure left a blank wall to the tribune, and the later addition of the darkly shaded arches at the foot are meaningless enough from a realistic point of view, but of the greatest value in relieving the monotony of the white space of stone and giving a strong base to the composition. Of course, the strength of the drypoint has in some degree abated before this stage is reached, and the market value of the state can never be so large as the rarer earlier stages, but in the absolute harmony and concentration of the result as a work of art the composition is undoubtedly at its best in the last state (M. VII.), which we reproduce (Pl. III, 10). As a much more recent example of artistic progress right up to the last stage we would mention Muirhead Bone's *Ballantrae Road* (C.D. 212), in which the sixty-nine published impressions were issued in fifteen states, the fifteenth (thirty-six impressions) being perhaps the most satisfactory of the whole series. I am inclined also to regard the later states of Whistler's *Billingsgate* (W. 45)[8] as a distinct improvement on the earlier. In particular, one of the figures in the barge in front is made more comprehensible in his structure and far less disturbing to the lines of the masts and sails behind, which moreover have been advantageously darkened. The possessor of even the last state, which was published in 'The Portfolio' in 1878, need not yearn for an earlier, though the market value of his own is small.

In the companion plate to the *Ecce Homo*, the *Three Crosses*, Rembrandt introduces even more astonishing changes in the course of his work—but from very different motives. The third state (Pl. III, 11) is the first which bears the master's signature, and may be regarded as the definitive stage of the first rendering of the subject. The only changes till then had been in shading groups of figures in the foreground so as to throw more emphasis on the Christ. In this state of his composition Rembrandt has produced a work of art in which the realisation of harmony between conception and material is far in advance of the more pictorial and popular *Hundred Guilder Print*.

The next state reveals an entire reconstruction of the subject. So variable a thing is critical judgment that in the opinion of Middleton the change was a deplorable defacement by an alien hand, while to Seymour Haden it expressed Rembrandt's ultimate idea. In one sense it does form Rembrandt's final expression of the subject, but the third state is just as ultimate in its own place. Rembrandt seems, in fact, to have aimed at a progressive rendering of the drama of the Crucifixion, the changes introduced in the fourth state being inspired directly by the last moments, when 'Jesus cried with a loud voice and gave up the Ghost. And the veil of the temple was rent . . . . And when the centurion . . . . saw that he so cried out and gave up the Ghost, he said, Truly this man was the Son of God.'

The figures retreating in the left foreground of the earlier states (? Simon the Cyrenian between two others) are taken out, the group of soldiers and onlookers behind the cross on the left is changed; the centurion is now placed on his horse in greater prominence directly facing the cross, and the whole scene, except the central figure, is shrouded in mysterious darkness.

The new figure of the centurion exemplifies the receptivity of Rembrandt's genius, directly copied as it is from a medal by Pisanello, which he may have come across after commencing the first rendering of his composition.

Quite apart from the work on the plate, Rembrandt constantly obtained the most enormous differences in effect in his later etchings by leaving ink on the plate. The *Entombment*, of 1654, is a

[8] Wedmore's two states are increased to seven in Howard Mansfield's new catalogue of Whistler's etchings (Chicago, 1909), the most essential difference noted above and in W. II coming in M. IV.

good example. Here no doubt the aim was to give a dimly lit night scene, and the number of impressions known in which the lines are left without a covering tint is very small. It is in imitation of Rembrandt's aim in this respect that some later engravers have added a mezzotint ground to certain of Rembrandt's etched plates—*e.g.*, Capt. Baillie (it is said) in the case of the *Christ disputing with the Doctors* of 1652.

The differences in state which we have noted in regard to Rembrandt have been chiefly relating to the larger parts of artistic development. It is necessary to remark how the smallest change of detail may affect the artistic and market value of prints.

The second state of the *Hundred Guilder Print*, in which a somewhat disturbing high light on the neck of the ass is lowered by a few parallel lines of shading, is undoubtedly an artistic advance, and from that point of view fine early impressions of the second state may be even greater than any of the nine known impressions of the first state. But in general it has been assumed that the market value of the first state is about ten times that of the second. A recent sale[9] in Paris has however completely upset calculations, the absurd price of 61,500 fr. (higher than has yet been realised for a first state) having been attained for a fine impression of the second. We would gladly salute this as a Quixotic tribute to the artistic equality of brilliant impressions of the second state with the rarer first, but we fear some lower reasons may be disclosed to dash our hopes.

Equal differences in value are made by the slight changes in the second state in Rembrandt's portraits of *Bonus* and *Tholinx*, the chief alteration in the former being the removal of burr on the ring, and in the latter the addition of a few horizontal strokes on the breast. Of course impressions of the earlier states of both, especially of the *Tholinx*, are almost bound to have all the richness that fresh burr can give, but a few of the earliest impressions of the later states may be just as brilliant in their effect. In each case the total number of impressions known of the first state is only three or four, so that their market value is even higher than that of the *Hundred Guilder Print*.

In one of the earlier of Rembrandt's plates, the *Death of the Virgin* of 1639, the shading added in the second state to the chair in the foreground is of value in giving depth to the scene. On the other hand, changes made by the master himself may sometimes be justly regarded as artistically retrogressive, *e.g.*, the addition of the window in the portrait of *Jan Lutma*, the first state with the plain background being unquestionably the more effective. Even to the last, Rembrandt had not unfailingly grasped the same simplicity of aim that characterizes Van Dyck's etched portraits, though he always gives a deeper and more human view of his sitters.

The relation of detail of state to market value may be noted again in respect of Mantegna's engraving of the *Virgin and Child seated*, only three or four impressions being known (one of which is in the British Museum) before the addition of halos about the head of the Virgin and the Child.

In treating of preliminary etching and elaboration with the graver, and in our former article in relation to rework, we have already spoken of the collaboration of various artists on one plate. We may here take further opportunity of developing the subject of collaboration on its own account.

Even at the turn of the fifteenth and sixteenth centuries curious examples of this sort may be remarked. A *Virgin and Child* by Benedetto Montagna (B. 7) appears in a later state with the signature of Giovanni Antonio da Brescia (IO AN. BX.), who was probably responsible for the erasure of the original landscape, and the substitution of an entirely new Christ-child. A less likely supposition is that some later publisher, wishing to put some name to the work, made an erroneous guess at the author and added the signature, which in a still later state was again erased. A *Leda* by the master IB (with the bird), which in its reworked state has the original monogram erased and replaced by that of Nicoletto da Modena, inclines one to the former supposition.

An artistically more interesting development of state among the Italian prints of this early period is that of the *Shepherds in a Landscape*, by Giulio and Domenico Campagnola. Here the greater part of the landscape and background is by Giulio (and impressions are known from the unfinished plate showing this portion alone), but the wood in the foreground and the figures are quite in the style, and unquestionably by the hand of Domenico. It is more than probable that Domenico was Giulio's artistic heir (though definite relationship is not established) and only finished the plate after Giulio's death.

Another curious example of work by two artists on one plate is the fifteenth-century Umbrian engraving representing the famous warrior *Guerino Meschino*, beneath which can still be traced the lines of an imperfectly erased work of the Master E.S., the *Madonna of Einsiedeln* (B. 35). Schongauer and E.S. were well known in Italy and were copied in Florentine engravings as early as 1470, but it is surprising to find one of the original plates of a northern engraver discarded and across the Alps at so early an epoch. In the fifteenth century engravers were as economical of their copper-plates as draughtsmen were of their paper, and it was quite the rule for the Italian engravers to use both

[9] Alfred Hubert, Hotel Drouot, May 25-29, 1909. Other extravagant prices at same sale were 47,000 fr. for a first state of the *Landscape with Trees, Farm-buildings and a Tower* (B. 223), and the record of 71,000 fr. for a second state of the *Jan Six*.



5. CHRIST DISPUTING WITH THE DOCTORS
BY REMBRANDT. FIRST STATE



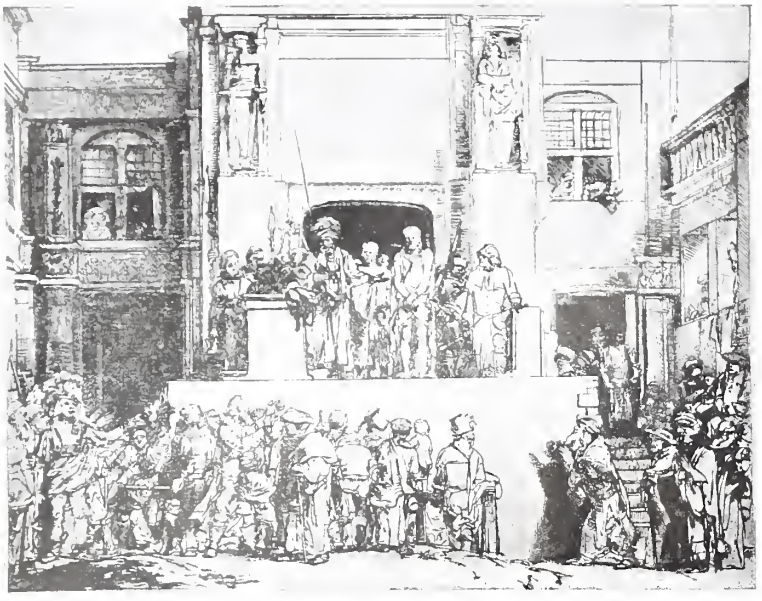
6. THE SAME. THIRD STATE



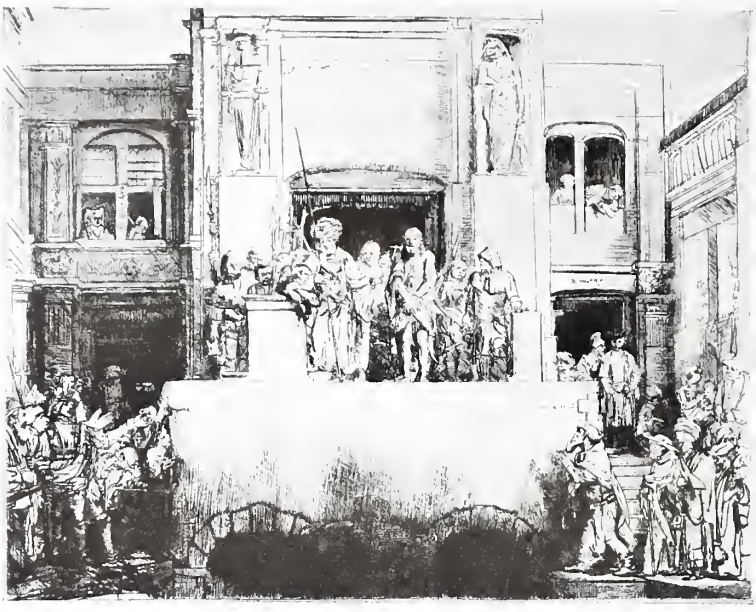
7. TOBIAS AND THE ANGEL. BY HERCULES SEGHERS



8. THE SAME. ALTERED BY REMBRANDT
TO THE FLIGHT INTO EGYPT



9. CHRIST PRESENTED TO THE PEOPLE BY REMBRANDT. THIRD STATE



10. THE SAME. LAST STATE



11. THE THREE CROSSES. BY REMBRANDT. THIRD STATE



12. THE SAME. FOURTH STATE

sides of their plates (*e.g.*, an original plate by Robetta in the B.M., and definite indication that such was the case in some of the Broad Manner Florentine prints, and in two of Mocetto's large subjects, the *Calumny of Apelles* and the *Metamorphosis of Amymone*). Of course the *Guerino Meschino* cannot be called a second state of the E.S., in the same sense as the combined work of Domenico and Giulio is a second state of the unfinished plate by Giulio. Perhaps the best distinction to draw is this. Where an attempt has been made to remove the old composition and start entirely afresh (whether the original plate be properly cleaned or no), the new engraving must count as a new subject on its own merits, and not as a later state. I might refer to one of Rembrandt's early portraits of himself (B. 5), done on a plate which in its earlier states (before being cut down) still shows the head of the Virgin from an earlier *Flight into Egypt* (B. 54). Another case in point (though not one of collaboration) is the *Flagellation* in the early Florentine Broad Manner series of the *Life of the Virgin and of Christ* in which the first design (known only in one or two impressions) was almost completely erased to make place for a fresh treatment. Here and in parallel instances 'first design' and 'second design' are much more suitable than the terms first and second states.

One of the most interesting examples of combined work parallel to that of Giulio and Domenico Campagnola is the plate of Hercules Seghers of *Tobias and the Angel*,[10] which was turned by Rembrandt into a *Flight into Egypt*. Enough of the original composition is left in this instance to justify the use of the term second state for the first state of Rembrandt's etching. Impressions from the original state of Seghers's etching (Pl. II, 7) are only known at Amsterdam and in the Rothschild collection, Paris. The figures of Tobias and the Angel are colossal in proportion to the landscape, and Rembrandt's first thought was their erasure, and the attainment of a greater balance in the whole subject by the addition of a clump of trees on the right, etched in his strongest manner. In the earlier states of the altered plate (Pl. II, 8) the new figures are in dark shadow and scarcely visible, being made entirely secondary to the composition as a landscape, which is varied to great advantage in the distance by the continuation of the stream in the centre.

We have several times referred to the *Hundred Guilder Print*, but the story of its later vicissitudes still remains to be mentioned. Like so many of the other of Rembrandt's etchings,[11] the original plate was preserved till the eighteenth century, descending in this case with various other plates (*e.g.*, the *Gold Weigher* and *Christ disputing with the Doctors* of 1652) to the possession of the English amateur, Captain Baillie. His restoration of the subject by careful re-work was something of a feat, and prints from this state, which are fairly common, might easily attract those who are not familiar with the good early impressions. The most easily remembered difference from the early state is the greater regularity of the rays about Christ's head; but a descriptive phrase of that kind about a state is only of value where the student is familiar with the appearance of the earlier states as well. Later Captain Baillie cut the plate into four, and impressions from the pieces are not infrequently met with. Another eighteenth-century engraver, G. F. Schmidt, who came into possession of the plate of Rembrandt's *Old Man shading his eyes with his hand* (B.259) did a much less excusable deed, elaborating this effectively sketched subject with a carefully engraved background after the manner of Van Dyck's collaborators.

Finally, we come to the question of mere curiosities of states, and we would include in this category as opposed to artistic or technical developments, such changes as that of portrait, whether to the same sitter at a different age, or to an entirely new subject altogether. Of the former change we have a good example in Elstrack's equestrian portrait of *Charles I*, very rare in its earliest state showing the king as a boy about 1614-15, changed some few years later, and finally altered after the accession in 1625. Of similar interest again are family portraits such as Willem van de Passe's *Triumphus Jacobi*, in which Henrietta Maria and the children of the King and Queen of Bohemia are added at the auspicious moments.

The introduction of an entirely new subject may be noted in Willem van de Passe's *George Villiers, Duke of Buckingham*, which poses later as a *James Marquis of Hamilton*, but a more remarkable case for a variety of changes is the celebrated portrait of *Oliver Cromwell* by Peter Lombart.[12] This engraving was based on Van Dyck's famous portrait of *Charles I on horseback beneath an arch* (Windsor), but it is extremely doubtful whether it was originally intended to represent the king. The earliest state known has a blank space for the head, but it would be dangerous to say that the head of Charles I had been erased (although something has certainly been erased—the frayed quality of the shading round the white showing that it is not a mere space left for further additions). The general appearance of the dress, and the presence of an ordinary page in place of the M. de St. Antoine of the painting incline one to think that Lombart originally projected a Cromwell on the basis of the Van Dyck portrait. The erasure, however, in

[10] Based on an engraving by Goudt after a picture of Elsheimer now in the National Gallery.

[11] See BURLINGTON MAGAZINE, Vol. xv, p. 28 (April, 1909).

[12] See H. M. Cundall, 'Art Journal,' 1903, p. 305 (reproducing six states), and F. M. O'Donoghue, 'Catalogue of British Engraved Portraits in the British Museum,' Vol. i, 1908.

the first known state is still a mystery, unless we are to suppose that it was merely the erasure of an unsatisfactory attempt at Cromwell himself. In the second state Cromwell appears with coat-of-arms and inscription. We think Mr. O'Donoghue is right in following tradition against most modern authorities in regarding the outline head added in III as that of Louis XIV. This opinion places this state and the various subsequent alterations out of the realm of the vicissitudes of the Civil War, and well into the time of the Restoration (when Lombart was back in France). The dramatic character of the situation is lessened, but we feel it to be the most reasonable explanation. In IV Cromwell reappears, the sash round the waist instead of across the shoulder. In V Charles I makes his first appearance, and the original form of the page's breeches (which in III had been deprived of their ribbons and frills, more in keeping with the later date suggested) is restored. Finally we return to Cromwell, somewhat worn and aged in appearance, and it is in this state that the plate still exists in the collection of Capt. Archibald Stirling of Keir.

Another portrait of *Cromwell*, an anonymous mezzotint after Walker (C.S. engravers not ascertained I. 37, Pl. IV, 15, 16) will serve to illustrate a completely different order of curiosity. The first state is as good a portrait of Cromwell as we might wish ; the later state is a ludicrous travesty perpetrated by no friend of the Protector. Walker's name as the painter still remains on the print, but all traces of his subject are gone. In place of the determined warrior in a breastplate, we have the black coat, lanky hair, and long drawn face, in short, a popular caricature of a puritan divine. The example is enough also to show what problems face the cataloguer of mezzotint plates. It is sometimes of the greatest difficulty, where no definite lines can be traced, to decide between a copy and a re-worked plate. One might just refer to John Simon's *Princess Augusta* (C.S. 20), another case where, apart from the most careful examination, one might equally suspect an entirely new plate in the second state.

As mere curiosities and little else we would mention Elstrack's portrait of *Dick Whittington*, who appears in the very rare first state with his hand on a skull, and only in the second with the traditional cat ; and the defacements of Rembrandt's etching of the *Omval* by the later addition of four playing cards with humorously amateurish figures of a milkmaid (or water-carrier) and a child blowing bubbles. In conclusion, we cannot omit certain strange examples in the etched work of Charles Meryon, which are of pathetic interest as showing the mental condition of a man of genius, who ended his days in a mad-house. His anger with the world by whom he imagined he was as deliberately wronged as he was consistently unappreciated is shown in the *Tourelle, Rue de l'Ecole de Médecine* (W. 24, D. 41), where a figure of Truth, descending in wrath from the heavens, illustrates his text : ' Sainte inviolable vérité : divin flambeau de l'âme, quand le chaos est sur la terre tu descends des cieux pour éclairer les hommes et régler les decrets de la stricte justice.' Later, as published by the 'Gazette des Beaux-Arts,' the allegorical figures in the sky were happily erased.

Nor is Meryon able to restrain his somewhat gruesome imagination in the *Pont au Change* (D. 34), where the Balloon 'Speranza,' of the second state, the flight of crows of the seventh, and the smaller balloons of the tenth and eleventh[13] states form direct allegorical pendants to the funeral procession that crosses the bridge, but sheer defacements of the beauty of the composition.

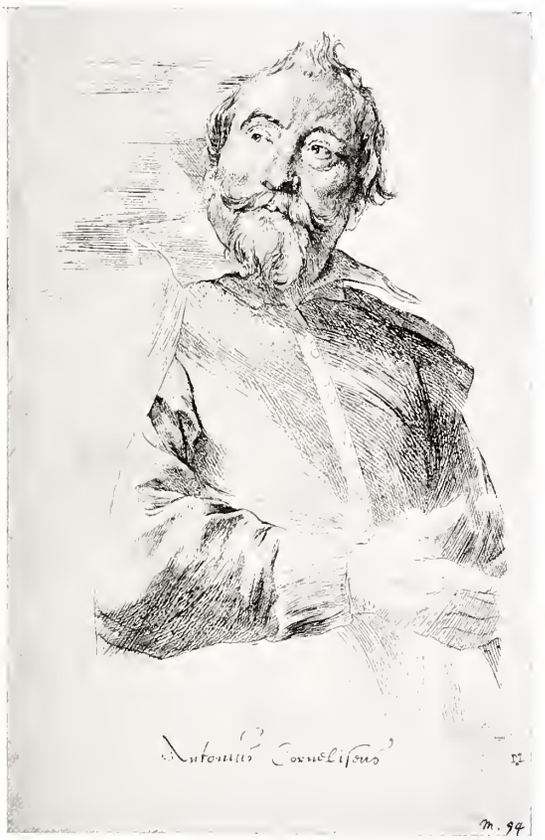
A Rejoinder

The counterblast which I invited to my former article has come from the most authoritative quarters, and I am sincerely grateful to both Mr. Rawlinson and Mr. Hardie for their criticism.[14] The strongest factor in their position is undoubtedly their insistence on the value of the first completed state (the first which embodies the realisation of the artist's aims) as the least variable standard and a common starting-point from which the states of all prints might best be counted. The force of this contention is great, especially in face of amateurs who are undoubtedly helped in the education of their judgment as well as in their collecting by some such easily recognisable standard. Allied with this contention is the second advanced by Mr. Hardie, that ' the system of single numeration . . . can never be final at any point ' ; and both this and the former can best be dealt with together.

I am of all most ready to admit the lack of finality in any single numeration of states, which can seldom possess any absolute value out of relation to a particular catalogue. Nevertheless, I do not feel that it matters under what number the first completed state is catalogued as long as it is clearly indicated that it is the first completed or published state—or what not, the numeration being merely an aid to convenient reference, not an indication of the stage of completion. And I repeat my conviction that my opponents cannot escape the dilemma that what they call *working proofs* must in reality be proofs from an *unfinished state*, but still a *state*. Mr. Rawlinson in his 'Liber Studiorum' very properly uses the term *first published state*, and no doubt leaves the *second state*, etc., unqualified to avoid an awkward subheading ('after first publication,' or whatever might be necessary). But other cataloguers, with

[13] We quote Delteil's numeration.

[14] Burlington Magazine, Vol. xv, pp. 120, 186 (May and June, 1909).



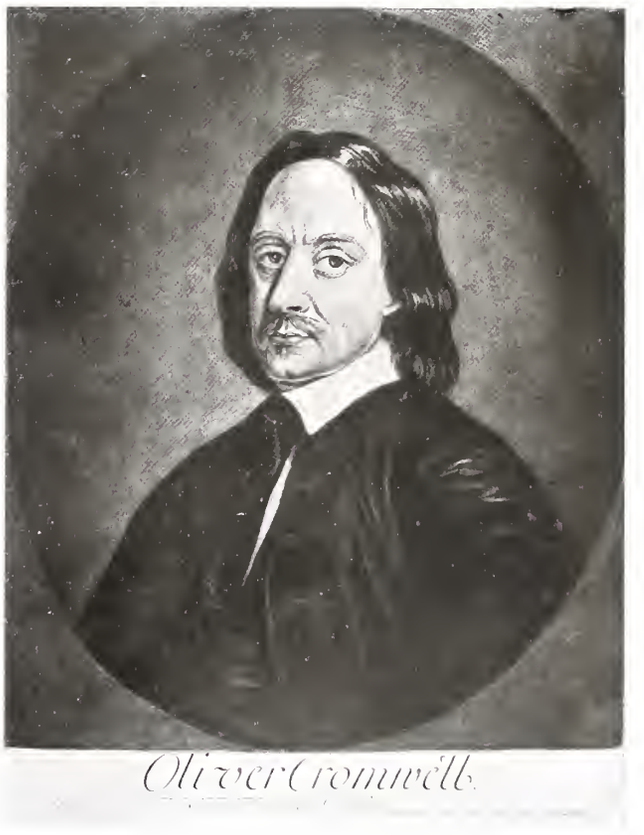
13. ANTONIS CORNELISSEN. BY VAN DYCK. THE PURE ETCHING



14. THE SAME. ELABORATED WITH LINE ENGRAVING BY LUCAS VORSTERMAN



15. OLIVER CROMWELL. ANONYMOUS MEZZOTINT AFTER ROBERT WALKER. EARLY STATE



16. THE SAME. LATER STATE

far less excuse, use the term *first state* quite without qualification, which from my point of view is an absolute misnomer. The states in single numeration may, of course, in certain cases attain to alarming numbers (and I thoroughly appreciate Mr. Rawlinson's 'twenty-ninthly, my brethren'); but this is really a secondary matter, and when it comes to the point, ten proof states and nineteen states of the finished plate are just as formidable as twenty-nine states, especially as complication is introduced by the variety of lettering and numeration. Mr. Hardie contends that 'the one final and definite point, in nine cases out of ten, is the first completed state.' I grant that the first state in the single numeration is absolutely variable and meaningless in relation to the stage of completion of a plate, but on the other side the iconographer will be met by constant difficulties of great delicacy in fixing between two or three states that which he feels competent to call the *first state;* and without the artist's word or documentary record he may have to give up his attempt, and return, as most are content to do with the old masters, to the single numeration. The only error open to the old method is that of lack of knowledge of states which may turn up later; the double method runs this risk in the same way (though a corrected error will probably disturb the general appearance of the order less), but its added deficiency is that it can seldom avoid the greater danger of differences of personal judgment in relation to the starting point for I.

Where I feel that the double method is *practically* justified is in Mr. Rawlinson's 'Liber Studiorum,' because here the distinction between the early etched states and the mezzotinted plates is so absolute as to leave little chance for variation in judgment. If I personally incline even here to keeping the same method as in dealing with the old masters, it is through a desire for uniformity, which I am ready enough to admit is more superficial than essential—more the mark of the German iconographer than the English amateur. Perhaps time will persuade me to relax my emphasis on the value of unity of system, but at the moment I can do no more than admit the practical nature of my opponents' case, and yet contend that it can be adequately and more conveniently met in the older manner.

I may add one remark on Mr. Hardie's assertion that 'practically all recent iconographers who have produced catalogues of acknowledged excellence . . . have decided against Mr. Hind's method.' I might assert with equal justice that practically all the best foreign catalogues[15] (with the notable exception of Beraldi) adopt the single numeration. Moreover, the inclusion of Mr. Dodgson's name was unfortunate, for his personal opinion inclines to my side, and a reference to the introduction of his catalogue[16] will show that the double method was only used with considerable reluctance when justified by the exigencies of publication. If one man more than another has fought for the retention of the simpler method, it has been Prof. Singer. The strength of the case, as he put it from time to time in various reviews of catalogues, always appeared to me convincing, and offered me considerable moral support in making it the central contention of an article.

With regard to steel facing, I am glad Mr. Hardie adds the qualification in respect of the lasting power of mezzotint, which rendered a too general statement somewhat misleading.

[15] *E.g.*, L. Delteil, 'Le Peintre-Graveur Illustré,' Paris, 1906, etc.; M. Lehrs, K. Stauffer-Bern, Dresden, 1907; H. Mansfield, Whistler, Chicago, 1909.

[16] 'Etchings and Dry-points by Muirhead Bone,' 1909, pp. 9-10.

PHILIPPE DE BOURGOGNE (FELIPE VIGARNY)[1]

BY PAUL LAFOND

UNTIL the period of the Renaissance, Spanish sculpture was chiefly under the influence of the Flemish-Burgundian school; Italian influence was then introduced, and from these two elements, combined with the national creative force, was born the plateresque style, with its qualities and defects.

At the dawn of the sixteenth century there appeared in the Castilles an artist, at once sculptor and architect, who maintained for a time the preponderance of the northern style; this was Philippe de Bourgogne, whom Spanish historians call Felipe de Vigarny, Phelipe de Borgoña, or el Borgoñon, the Burgundian. His nationality was long undecided. Certain critics have erroneously thought that he was born at Burgos, of a father who was originally a native of Burgundy. A document dated June 17, 1498, recently discovered in the archiepiscopal archives of Burgos by Dn. Manuel Martinez Sanz, the learned historian of that town, says that the chapter of the cathedral 'made an agreement with Felipe Vigarny, Burgundian, from the diocese of Langres (tomo asiento en Felipe Vigarny, borgiñon, diocesis de Langres).' The birth of the master at Langres, or in the neighbourhood of that town, is thus absolutely and irrefutably proved. But there exist further testimonies to his foreign origin, chief among

[1] Translated by L. I. Armstrong, L.L.A.

which are the two inscriptions which the chapter of the cathedral at Toledo placed on the choir stalls there, the work of Berruguete and Philippe de Bourgogne himself, in which the two sculptors are called Berruguetus Hispanus and Philippus Burgundus. But if Philippe de Bourgogne did not first see the light in Spain, it must be admitted that his entire artistic existence was spent in the peninsula where he must have arrived in early youth, where he married, lived, and died after having dowered his adopted country with a long series of masterpieces.

We must look to this master for the expression of life and of moral feelings, and not for the objective beauty of forms, their plastic play, their purely physical import. To the creations of Italian art which began to appear in the Castilles, he opposes more personal, more individual impressions; in place of the classical symbolism, everywhere the same, he introduces elements more variable and at the same time more intimate.

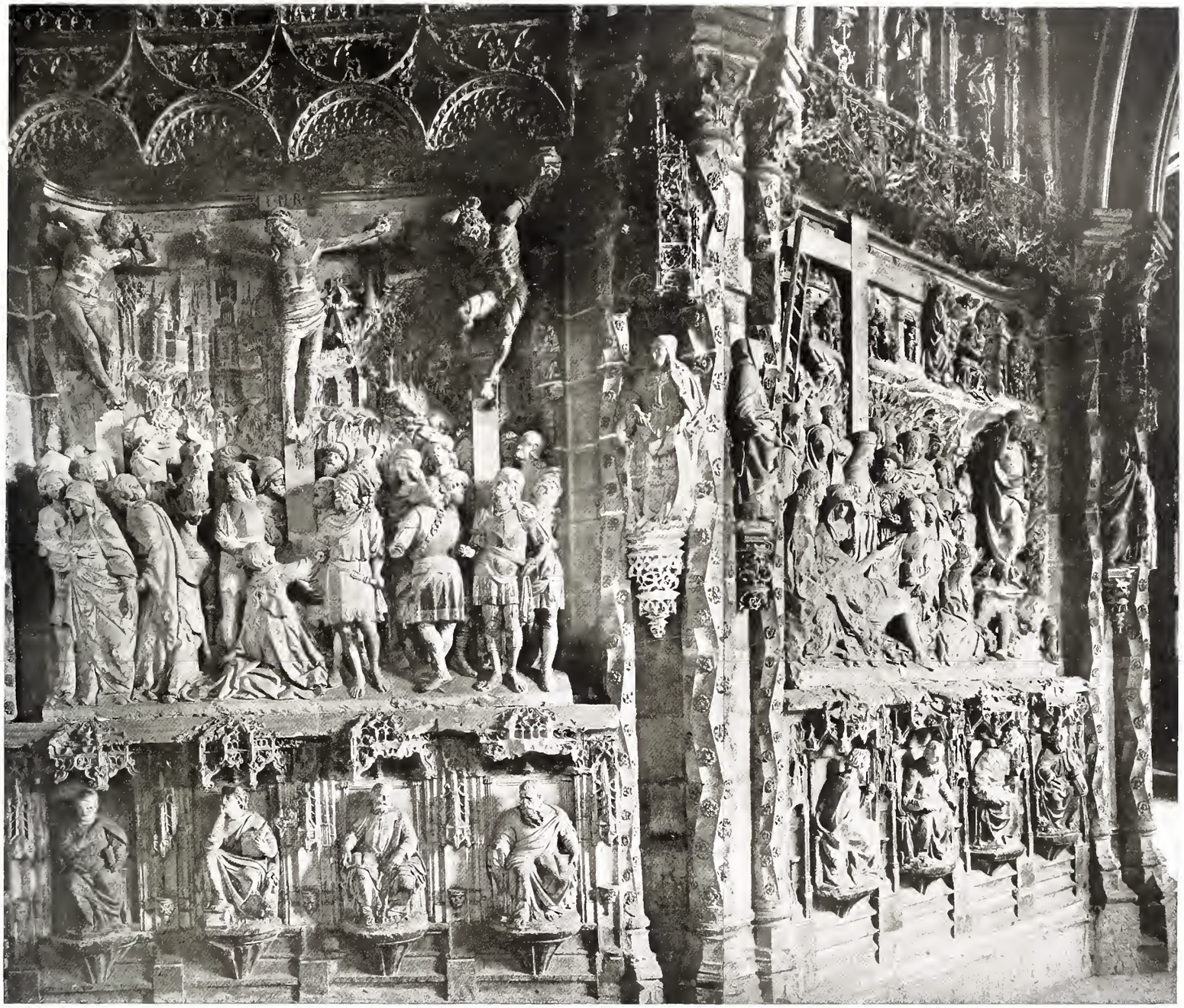
Why Philippe de Bourgogne left his native country is not known. Perhaps for no apparent or definite reason, moved simply by the vagabond temperament so frequent in many artists at the beginning of the sixteenth century.

From the year 1495 Philippe de Bourgogne lived at Burgos. The archives of the chapter of the cathedral at Toledo tell us that at that date he had already been summoned to work in the capital of the Castilles. His first stay on the borders of the Tagus cannot, however, have been long, since two years later, in 1498, he was back at Burgos, working at the cathedral, where he was again found in the next year. His reputation was quickly established in the two Castilles. His naturalistic instinct and his quasi-Flemish education, inclining him to frank and veracious expression, were adapted to conquer his new compatriots, and did conquer them. Cardinal Cisneros, who sought out every talent, hastened to summon him to Toledo, to direct the decoration of the large retable of the basilica, for which in 1502, he carved four large figures and modelled the effigies of the Cardinal himself and of Antonio de Nebrija. In the intervals he directed the works of Antonio de Frias, Sebastian de Almonacid, of Diego and of Miguel Copin, as well as those of the other artists employed at the cathedral. But he soon had to leave the imperial city, being summoned to Granada to erect the large retable in the chapel royal, in which are the tombs of Isabella and Ferdinand the Catholics by Micer Alejandro. This superb retable, of Carrara marble, in three tiers, erected upon a base and surmounted by a canopy, contains numerous bas-reliefs. On the base the master, assisted by various collaborators (including his brother Gregorio, of whom we shall speak later) and by the *maestres* Sebastien and Bernal, represented the entry of the Christian army into Granada and the Conversion of the Moors. Above these, again, to the right and left, upon pedestals decorated with heralds-at-arms in round relief, are placed the statues of Isabella and Ferdinand kneeling on praying-stools. On the first stage is seen the *Adoration of the Magi;* on the second *St. John the Baptist* and *St. John the Evangelist;* on the third—the principal portion—*The Crucifixion* with the Virgin and the Beloved Disciple at the foot of the Cross, accompanied on either side by the *Bearing of the Cross* and the *Descent from the Cross;* in the centre of the canopy of the monument are shown the Eternal Father and the Holy Ghost; in the spandrel there are heads of angels, garlands of flowers and various ornaments; finally, at the two lateral extremities of the retable are seen in niches statuettes of the Evangelists and of the Fathers of the Church.

Shortly after completing this superb work with its delicious figures, which proves a rare fertility and a knowledge of the fullest resources of decorative sculpture, Philippe de Bourgogne was summoned to Palencia, where by a contract signed in August, 1509, before the notary Alonzo de Paz, he undertook to execute, for the sum of 130,000 *maravedis*, at the charge and account of Fray Diego de Deza, archbishop of Toledo, the figures for the grand altar of the cathedral, in which, according to a clause of the deed, 'the heads and the hands are to be treated by his own hand, in good smooth walnut and without paintings.' The stipulated conditions were scrupulously observed.

From Palencia the master returned to Burgos, where, from 1507 to 1512, almost without assistance, he carved in walnut wood the celebrated stalls in the cathedral, which may without hesitation be placed among the marvels of their kind. They are 103 in number; each seat, the back of which is decorated with a central bas-relief devoted to some episode from the Old or the New Testament, presents an unexampled profusion of little pillars, plinths, capitals, festoons and grooves. Each stall is separated from its neighbour by elbow rests or chair arms in the form of chimeras or fantastic animals; the seats and the *miséricordes* present various subjects each more fantastic than the last, carried out in wood marquetry ranging from light yellow to dark brown, with the happiest effect.

Théophile Gautier was right when he said: 'Here is a new world where human beings blossom like flowers, where the branch ends in a hand and the leg in leaves, where the sly-eyed chimera spreads its clawed wings, where the monstrous dolphin breathes through its fins.' By their rich, humorous and exuberant invention, their delicate, prolific, powerful and bold execution, these frenzied compositions testify to the Burgundian, quasi-Flemish origin of their author. It is hardly necessary to add that they are almost completely lacking in



TWO SCENES FROM THE PASSION. BY PHILIPPE DE BOURGOGNE. IN THE CATHEDRAL, BURGOS



THE AGONY IN THE GARDEN. FROM THE PASSION BY PHILIPPE DE BOURGOGNE. IN THE CATHEDRAL, BURGOS



THE ASCENSION. FROM THE PASSION BY PHILIPPE DE BOURGOGNE. IN THE CATHEDRAL, BURGOS

religious feeling, and that they would be more in place in a civil building than in a temple.

In 1524 Philippe de Bourgogne was working in the cathedral at Toledo on the large alabaster retable of Notre Dame, which he decorated with statues, the principal portion consisting of a large medallion representing the Apparition of the Virgin in that sanctuary. This work, completed in 1527, was assessed by Alonzo de Covarrubias, Juan de Borgoña and Sebastian de Almonacid, who were called in to value it, at the sum of 185,160 *maravedis*. He then designed the plans for the large retable of los Reyes Nuevos, the execution of which was entrusted to the painter Francisco de Comentes. Soon after, with Diego de Siloe, Juan Picardo and Alonzo de Berruguete, he took part in the competition opened by the chapter for the execution of the high choir stalls in the famous basilica (the small stalls, which already existed, were the work of the *maestro* Rodrigo and represented the various episodes in the capture of Granada). Alonzo de Berruguete and he were chosen to carry out this woodwork, and in a contract made between them and the chapter in 1539 it was stipulated that they should each do half of the seventy stalls composing the whole; for the seventy-first stall, that of the archbishop, Philippe de Bourgogne alone was to be responsible. Meanwhile the master erected in the chapel of Notre Dame de la Consolation, in the cathedral of Burgos, the tomb of the Bishop Don Gonzalo de Lerma. This monument, with its noble and sincere conception, is inspired up to a certain point by the ceremonial, naive sadness of the Middle Ages, of which it retains the grace, the calm, and the mournful human feeling which was soon to disappear in the studied refinement and amplitude of the antique forms. It consists of a cenotaph, above which a tablet of marble shows the recumbent statue of the dead bishop, represented in his sacerdotal vestments, the fine ascetic head covered with a biretta reposing on two embroidered cushions, the thin hands with their flexible fingers joined in an attitude of prayer. On the sides of the pedestal, which are very richly decorated with motives borrowed from the Renaissance style, are seen superb medallions of allegorical subjects.

A little later Philippe de Bourgogne was commissioned for another funeral monument. In a deed drawn up on the 24th April, 1531, before Gabriel de Santiesteban, public writer and notary, he engages, for the sum of 1,330 ducats gold, to erect in the college of San Gregorio at Valladolid the tomb of its founder, Fray Alonzo de Burgos, bishop of Palencia. This sarcophagus, which for a long time passed as the work of A. de Berruguete, is constructed on the same principles and in the same style as that of Don Gonzalo de Lerma. Built of jasper and alabaster, it measures 9 ft. long by 5 ft. wide; the artist worked on it for three years. The base shows at the angles four sirens, upon its face the heads of children, flowers, and various ornaments; the statue of the prelate, lying on the sepulchral tablet, with a mitre on head, which rests on a double embroidered pillow, is robed in his sacerdotal costume, the gloved hand holding a closed book.

On the completion of this sarcophagus the master returned to Burgos, where in 1536 he undertook the sculpture surrounding the choir of the cathedral; he represented on it in bas-reliefs of extraordinarily intense vivacity the divers scenes of the Passion, followed by the Ascension, the Garden of Gethsemane, the Bearing of the Cross, the Crucifixion and the Burial. 'In this last subject,' again writes Théophile Gautier, 'the groups of apostles are almost as pure in style as the prophets and saints of Fra Bartolommeo. The faces of the holy women at the foot of the cross have an expression of suffering of which the Gothic artists alone possessed the secret. Here this expression is allied to a rare beauty of form.'

The writer does not exaggerate. It is impossible to go further in the expression of life, to lay more stress on dramatic feeling. The general effect of the various scenes is striking, the diversity of the attitudes always fresh and truthful. If in these groups the artist is, perhaps, a little lacking in taste and moderation, he is never lacking in grandeur and power.

Below these scenes, in a kind of frieze, is shown a series of figures of prophets and fathers of the Church, seated, posed on pedestals and covered by pinnacles; other figures of saints, standing, also posed on pedestals and sheltered by pinnacles, are found between the pillars which separate the bas-reliefs and complete this marvellous decoration.

Delighted with this masterpiece, the cathedral chapter asked Philippe de Bourgogne to design the plans for the new transept destined to replace the old one which had fallen to ruins in the preceding year, and to carry out its decoration. This new transept, with its numerous statues, its volutes, its foliage, its pendentives, its rosettes, is one of the most beautiful productions of the first period of the Renaissance in Spain. Did not Charles V declare that it was a jewel which ought to be locked up, to prevent its being wasted and to cause the sight of it to be desired?

A little later the master left Old Castille for Rioja, where he erected in the little town of Haro the retable, now unfortunately lost, of the parish church of Santo Tomas, and decorated its porch. This porch, standing back from the rest of the building, in plateresque style, but with reminiscences of the last period of the Gothic style, is arranged in compartments like a sort of gigantic piece of goldsmith's work. First, it displays on the

door in four low-reliefs, Christ bound to the Pillar, the crowning with thorns, Christ before Pilate and Christ leaving the tomb. At the top runs a frieze, surmounted by a double tympanum ; one shows the Resurrection of Christ, the other that of Lazarus ; the whole is crowned by a figure of God Almighty holding in His hands the globe of the earth, supported to right and left by two large armorial escucheons. On the steps of the doorway are ranged statues of the twelve apostles surmounted by canopies and resting on pedestals.

A mile from Haro, in the little village of Casa la Reina, the chapel of a former Dominican convent possesses a retable and a porch carved in a rather more archaic style, which may perhaps have been made under the guidance of Philippe de Bourgogne, whose sojourn in this locality is proved by authentic documents. It was not till 1540 that the master undertook the portion of the stalls in the cathedral at Toledo which had been assigned to him. They are those on the Gospel side. Their backs, separated by luxurious entwined colonettes, show each some personage taken from Holy Writ ; the elbow-rests are decorated with the most varied ornaments ; slender columns of jasper which gleam in front of the low stalls support on their delicate arches a kind of entablature upon which, separated by rich balusters, are placed in niches the statuettes of patriarchs and prophets. This wonderful *boiserie*, carved straight out of the wood, incised and chiselled almost to the minutest details, is a work without rival.

In order to perpetuate the memory of the authors of this incomparable woodwork and to remind later generations of the circumstances in which it was erected, the canons caused the two following inscriptions to be placed on its sides :—

On the right :

An. Sal. MDXLIII. S.D.N. Paulo III. P.M. Imp. Carolo V. aug. rege Ill. Card. Jo. Tavera V. Antis : subsellis suprema manus imposita :
Didaco Lup. Ajala. Vice. Praef. fabricae.

'In the year of grace 1543, under the pontificate of our Holy Father Pope Paul III, and the reign of the august Emperor Charles V. the Most Illustrious Cardinal Jean de Tavera V being bishop, these stalls were completed. Didaco Lupus Ajala Vice-praefect of the chapter.'

And on the left :

'Signa, tum marmorea, tum ligna caelavere :
Hinc Philippus Burgundio,
Ex adversum Berruguetus Hispanus
Certaverunt tum artificum ingenia.
Certabunt semper spectatorum judicia.'

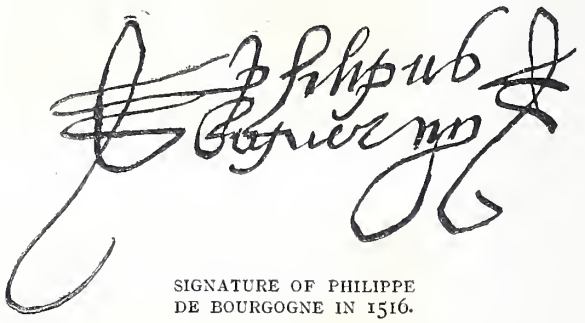
'These figures, whether of marble or whether of wood, were carved on one side by Philippe de Bourgogne, on the other by Berruguete of Spain. Then the artists vied with each other in talent ; the spectators in their judgment will always vie with one another as to the award.'

Philippe de Bourgogne died in 1543, leaving to his rival and collaborator the care and the honour of executing the archbishop's stall. He was buried in the cathedral to the decoration of which he had contributed so largely and nobly, quite close to the altar of the Apparition of the Virgin which owes to him part of its splendour.

On his gravestone, which no longer exists, was the following epitaph :—

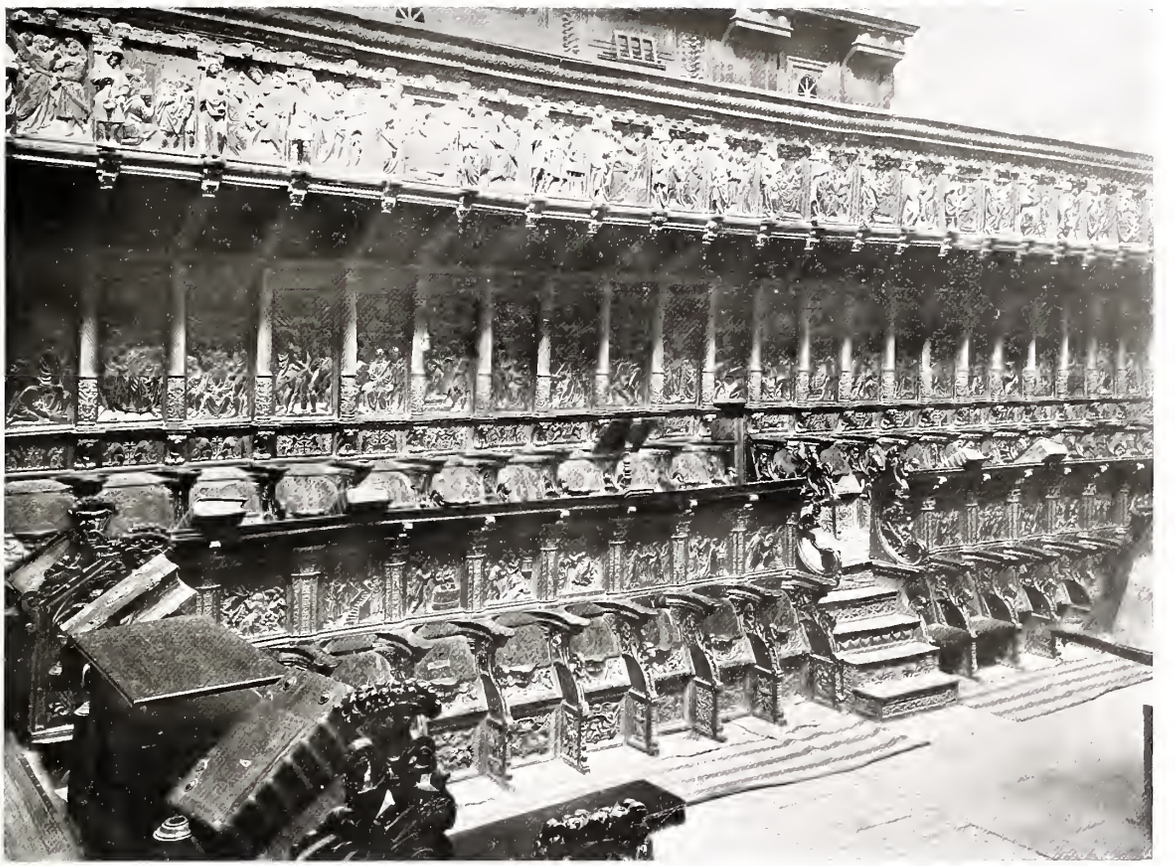
'Philippus Burgundio statuarius,
Qui ut manu sanctorum effigies,
Ita mores animo exprimebat.
Subsellis chori struendis intentus, opere
Pene absoluto, immoritur.'

'Philippe de Bourgogne, who knew both how to carve the figures of the saints with his hand and to reproduce their virtues in his life, died occupied on the construction of these stalls, when he had scarcely finished his work.'

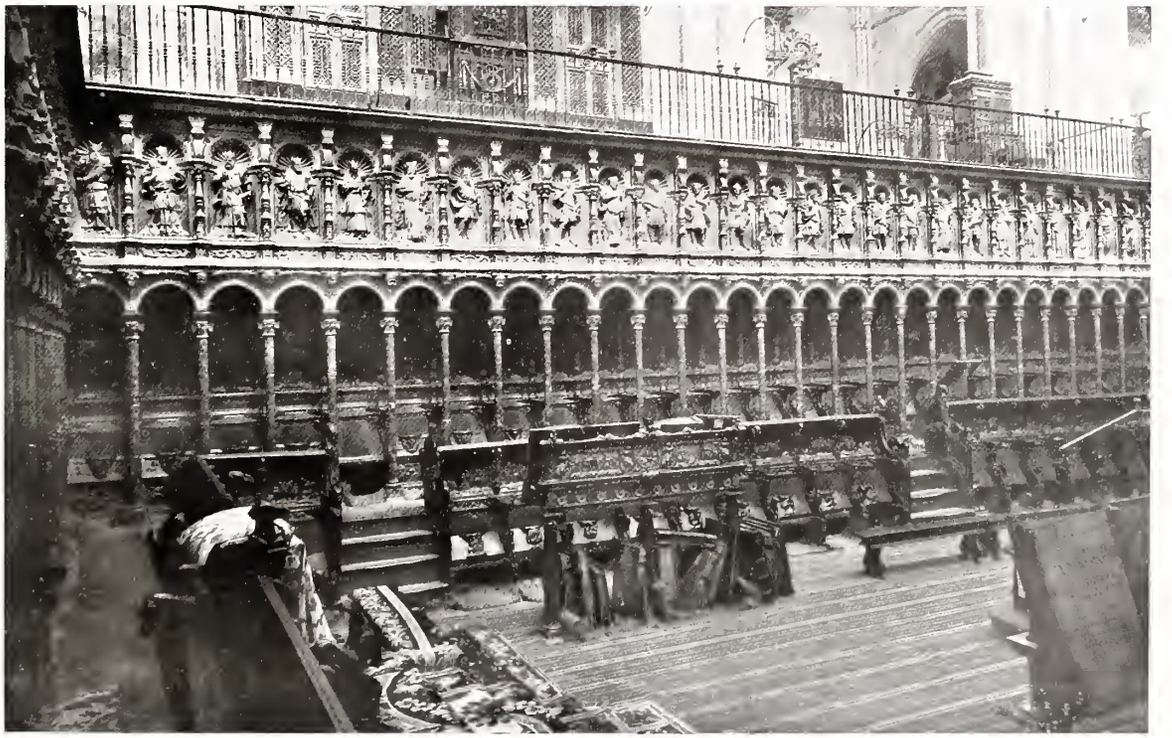


SIGNATURE OF PHILIPPE DE BOURGOGNE IN 1516.

Philippe de Bourgogne had several brothers, two of them at least established, like himself, in Spain : one a doctor, called Dr. Castro, who does not concern us ; the other Gregorio, whom he taught his art, who helped him in his numerous works, and whom we have already mentioned in connexion with the large retable in the cathedral of Granada. Gregorio's works were for the most part done in conjunction with Philippe de Bourgogne. He executed, however, alone a certain number in the cathedral of Toledo. They are as follows : Six statues in Regachudo stone, in the Chapel de la Tour, modelled in 1537 ; a large marble medallion of the Coronation of the Virgin in the transept des Lions ; on the opposite wall a second medallion, also of vast proportions, representing Ste. Léonarde leaving her tomb, dated 1539, and finally, occupying the back of the archbishop's stall, a third, also in marble, showing the Virgin giving the miraculous chasuble to St. Ildefonso. Gregorio de Bourgogne, or rather Gregorio de Vigarny, the name by which he is, so to speak, exclusively known, died at Toledo towards 1548, five years after his brother.



CHOIR-STALLS OF THE CATHEDRAL, BURGOS. BY PHILIPPE DE BOURGOGNE



CHOIR-STALLS OF THE CATHEDRAL, TOLEDO. BY PHILIPPE DE BOURGOGNE



1. DISH OF FÊN-TING WARE WITH ENGRAVED LOTUS DESIGN TWELFTH CENTURY. DIAM. $11\frac{3}{4}$ IN. IN THE BRITISH MUSEUM



2. SAUCER-DISH OF TING WARE WITH RADIATING FLORAL ORNAMENT PRESSED IN RELIEF ON A MOULD. METAL RIM. SUNG DYNASTY. DIAM. $7\frac{1}{2}$ IN. IN THE BRITISH MUSEUM



3. EXTERIOR OF A TRANSLUCENT TING BOWL WITH PECULIAR MARKINGS UNDER THE GLAZE. FROM SHANSI. SUNG DYNASTY. DIAM. $7\frac{1}{4}$ IN. IN THE BRITISH MUSEUM

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WARES OF THE SUNG AND YUAN DYNASTIES—IV[1]

TING WARE. BY R. L. HOBSON

THIS celebrated ware, which next to celadon is the best known of all the Sung porcelains, derives its name from Ting-chou, in the province of Chih-li, its place of origin. From a passage in the pharmacopœia[2] of the Tang dynasty (compiled about 650 A.D.) it would appear that a white 'porcelain' was made at Ting-chou even at this early date; and though this statement has been received with reserve, not to say scepticism, the facts that white porcellanous objects were found among the 'tomb wares'[3] and that the neighbourhood of Ting-chou abounds in fine white porcelain earth, offer two good reasons for regarding it as at least possible. We hear, however, nothing further of Ting-yao until the Sung dynasty, when it sprang into fame and imperial favour. The manufacture is supposed to have reached its zenith during the Chêng-ho and Hsüan-ho periods (approximately 1111-1125 A.D.); and the descriptions given in various Chinese works[4] agree that the best variety had a well-prepared white body and a smooth brilliant glaze without crackle, and that the ornament was either engraved, painted in slip or pressed on a mould. This class was named Fên-ting or Pai-ting,[5] and its virtue lay in its pure ivory-white surface, though the underpart of dishes and bowls were distinguished by tears or thick drops of glaze, which were regarded as indispensable signs of genuineness.

There was also an inferior Ting ware called Tu-ting (or earthy Ting), distinguished by coarse make and a marked yellowish tinge in the glaze which was generally crackled and readily absorbed discolouring matter. In addition to these two classes there were several coloured kinds of Ting-yao:—the red Ting, which is known only from literary sources;[6] and the brown, black and purple varieties. The brown Ting seems to have been little prized, but the black, though ranked with the brown by Hirth,[7] was regarded by Hsiang Yuan-p'ien as priceless and of the utmost rarity. 'I have seen,' says Hsiang, 'a hundred and more pieces of white Ting-chou porcelain, some tens of purple, while of the black variety I have only seen this solitary example.'[8] The same writer figures in his Album five specimens of purple Ting ware, which he likens in colour to ripe grapes or the skin of the aubergine (egg-plant) fruit; but though later examples of this aubergine glaze are quite familiar, I doubt if a single specimen of old purple Ting exists in Europe. The white Ting wares are fairly well represented in our public collections, particularly in the British Museum. Most of the examples are saucer-dishes and conical bowls, but vases, though rarer, are by no means unknown. The bowls and dishes are commonly moulded with floral designs in low relief, and flying phœnixes[9] or sometimes a pair of symbolical fish occupy a prominent place. But these moulded pieces are not the most beautiful. The finest specimens[10] are either carved

[1] For the previous articles, of which the present concludes the series, see BURLINGTON MAGAZINE, Vol. xv, pp. 18, 82, 160 (April, May, and June, 1909).

[2] The T'ang-pên-ts'ao, quoted by Hirth, 'Ancient Porcelain,' p. 4, which speaks of a powder prepared from 'white porcelain of Ting-chou' as being used for medicinal purposes.

[3] See Article I, BURLINGTON MAGAZINE, Vol. xv, p. 18 (April, 1909).

[4] The Ko-ku-yao-lun (completed A.D. 1387), quoted by Bushell 'Oriental Ceramic Art,' p. 142, and by Hirth, *op. cit.*, p. 13. A good account is also given by Julien, pp. 61, etc., who quotes from the T'ao-lu and other works.

[5] *Lit.* flour (fên) ting and white (pai) ting.

[6] Two red bowls in the British Museum, from a tomb reputed to be of the T'ang dynasty, are worthy of note in this connexion.

[7] *Op. cit.*, p. 15.

[8] See the Album, pl. 35—a duck-headed wine-bottle, brown-black in the upper part. In a recent consignment of excavated wares from Shan-si there was an oviform vase, about 10 in. high, with the upper half creamy white (but painted with a few bold strokes in brown slip or pigment) and the lower part brown-black, the dividing line passing obliquely across the vase. It was, however, a coarse ware, and would tally more with Hirth's estimate than with Hsiang's.

[9] The Fei-fêng-hua, which Julien (p. 61) mistranslated 'flowers resembling flying phoenixes.'

[10] It is noteworthy that none of Hsiang's twelve illustrations are of the moulded type: all are carved or etched, and as a rule with designs copied from archaic bronzes.

in low relief or etched with a sharp point, and these are often exquisite objects, the bold freehand carving being unsurpassed in any branch of ceramic decoration. Fig. 1 is a specimen of Fên-ting with typical carved lotus design. It was found in a Manchurian tomb, which was believed on other archæological grounds to have been closed in the twelfth century. This dish is of fine grain, white but opaque with soft-looking, creamy white glaze; and on the back are the gummy drops[11] or tears described above. The rim is strengthened with an extra thickness of clay, and mounted with a metal band to conceal the raw edge, a usual feature of Sung wares which were fired in an inverted position. For a time at least Ting-yao seems to have lost favour at the imperial court, owing to some mysterious defect which has been variously described as flaws in the glaze or fragility of the ware[12]; and, as mentioned in a previous article, the Ju-chou factory was established to provide a substitute. But we learn that when the Sung emperors were driven south in 1127 they took with them the Ting-chou potters and revived the manufacture at Nan-chang, which is practically the same place as Ching-tê-chên; and the southern Ting (or Nan-ting) appears to have been undistinguishable from the Fên-ting of the Northern Sung.

Though Ting-yao is usually described as an opaque ware, the thinner examples will be found on careful examination to be translucent. Figs. 2 and 3 bear out this statement; and the latter specimen is also remarkable for clouds of indeterminate bluish mottling under the glaze, which suggest the tentative use of a cobalt-blue colour.

The Ting-chou porcelain was the prototype of a host of white wares, mostly of the Tu-ting type, but occasionally rising to the level of Fên-ting. Their manufacture has continued to the present day and an exhaustive account of them may be found in Capt. Brinkley's work.[13] Among the most remarkable of the post-Sung imitations was the porcelain made by Pêng Chün-pao,[14] a potter of great repute during the Yuan dynasty, whose productions were so remarkable that they earned the name of Hsin-ting-yao or New Ting ware. Another was the Shu-fu (Imperial palace) white ware made at Ching-tê-chên during the same period. Hsiang illustrates in his Album a delicately engraved vase of this latter kind, and points out that it forms a connecting link between the Sung Ting-yao and the beautiful egg-shell bowls of hard translucent porcelain for which the early Ming potters were celebrated.[15] In view of this fig. 4 is extremely interesting, a bowl of translucent porcelain with engraved ornament, in general appearance resembling the Ming bowls, but distinguished by an unglazed mouth-rim[16] which shows that it was fired in an inverted position like the Ting and Shu-fu wares.

At Ching-tê-chên the potters continued to imitate the Fên-ting porcelain, and at the end of the Ming period (c. 1600 A.D.) Chou Tan-ch'uan is reputed to have copied an old Ting censer cleverly enough to deceive the owner himself.[17] A beautifully engraved bowl and saucer in the Dresden collection appear to belong to this period.

In the province of Kiang-nan, according to the Tao-lu, there was quite a number of factories—the most important being at Su-chou—the products of which were sold for Ting-yao when the original ware had become scarce; while a superior white ware[18] was made at Pai-tu-chên (white earth village) where as many as thirty kilns were in operation. One of the products of this district is described by Brinkley as having 'thin and strikingly light biscuit covered with lustreless glaze that shows a distinct tinge of buff, and so closely resembling the shell of an egg as to proclaim at once its maker's intention.' Occasionally these wares have a curiously shrivelled surface, like shagreen. An egg-shaped vase in the Grandidier collection in the Louvre illustrates the peculiarity.

Yet another factory is described by Julien[19] as making a porcelain in the Sung period which resembled Ting-chou ware, though the glaze had not the characteristic tear-marks. This was the pottery of Tz'ŭ-chou, formerly in the province of Honan, though now included in Chih-li. Carved and painted decorations were used here, and the ware, when smooth and white, sold for as high prices as Ting-yao. It was only to be expected

[11] The typical Ting glaze has the warm brownish tinge which merely imparts a mellow tone to the surface when the glaze is smooth and even; but directly the glaze assumes unusual thickness or runs in drops, the brownish tinge, like that of gum, is at once remarked.

[12] Julien (p. 64) translates the Chinese word in question as *pailles* (ears of wheat), apparently a literal rendering. Hirth (p. 12) speaks of the defective ware as 'being gritty and unfit for presentation'; and Bushell renders the phrase as 'fragile' O. C. A., p. 136).

[13] 'China: Its History, Art and Literature,' vol. ix, ch. ix. Elsewhere in the same volume (p. 29) Brinkley states that the Japanese classed the Ting wares as Kochi yaki, or ware (exported) from Cochin China. There can be little doubt that certain of the finely crackled Ting wares directly or indirectly inspired the old Satsuma potters.

[14] At Honan, in the province of Kiang-nan.

[15] A beautiful example in the British Museum bears the nien-hao of Yung-lo (1403-25).

[16] The Ko-Ku-yao-lun, describing the ware made at the Imperial factories in the Yuan dynasty, speaks of "plain bowls drawn in at the waist, and bowls with unglazed rims, which although thick were of pure white colour and perfectly translucent. These were as good as the Ting-chou bowls, although not so high in price."

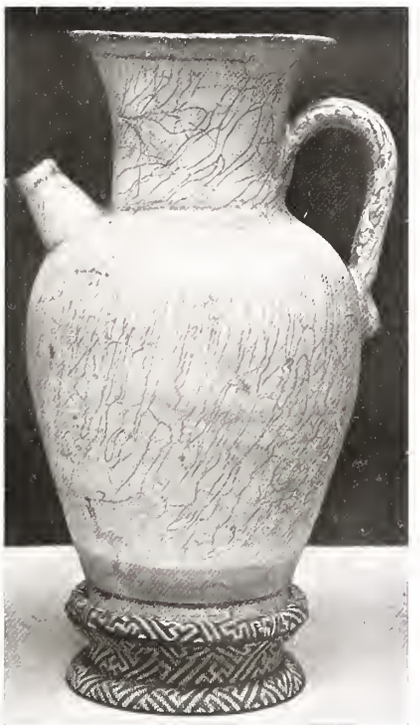
[17] The story is told by Julien, p. xxxiii, and repeated by Brinkley (*op. cit.*, p. 257), who, however, confuses the potter's name with that of the celebrated Hao Shih-chiu.

[18] The Hsiao-yao mentioned by Julien, p. 15 Other factories were at Sz'-chou and Hsü in-chou. At Nan-fêng in the province of Kiangsi, there was a factory of coarse Ting wares in the Yuan dynasty.

[19] Julien, p. 20. See also Bushell, O.C.A. p. 165, who quotes the Ko-ku-yao-lun to the same effect, adding that the wares made at Tz'ŭ-chou in the author's own time (fourteenth century) were not worthy of description. This work is again quoted by Bushell, p.130, as asserting that both the Ting-chou and Tz'ŭ-chou porcelains were painted with brown flowers.



4. BOWL OF (?) SHU-FU PORCELAIN WITH ENGRAVED ORNAMENT. YUAN DYNASTY (1280-1367, A.D.). DIAM. 8 IN. IN THE BRITISH MUSEUM



5. WINE POT OF CRACKLED TING WARE. SUNG DYNASTY. HEIGHT 6 IN. IN THE VICTORIA AND ALBERT MUSEUM



6. VASE OF TING WARE WITH ENGRAVED ORNAMENT. IN THE VICTORIA AND ALBERT MUSEUM



7. BOWL OF TING WARE, ENGRAVED INSIDE AND OUT SUNG DYNASTY. DIAM. $8\frac{3}{4}$ IN. IN THE BRITISH MUSEUM



8. VASE OF EARLY TING TYPE, FROM A TOMB IN SHANSI. HEIGHT $4\frac{3}{4}$ IN. IN THE BRITISH MUSEUM



9. JAR AND COVER OF TZ'Ŭ-CHOU WARE. SUNG DYNASTY. FROM SHANSI. HEIGHT 8 IN. IN THE BRITISH MUSEUM

that the pottery recently unearthed in the neighbouring province of Shansi should include specimens of Tz'ŭ-chou ware. The vase half white and half brown-black, described in a previous footnote, belonged to this group, and fig. 9 is a good example of brown-painted Tz'u-chou ware. It has a hard buff stoneware body and an even creamy white glaze,soft and unctuous; and the painted design is laid on with a bold brush in dark brown colour verging on black : the interior is glazed with brown. This ware has been much esteemed in Japan where it was taken for old E-gorai or painted Corean ware. The Tz'ŭ-chou factories are still active, making quantities of common pottery and rough figures painted in brown as of old, but with the addition of blue and occasional enamel colours.

In conclusion it may be said that our acquaintance with Ting wares is practically limited to the white or creamy white variety, which ranges from translucent porcelain to opaque pottery or stone ware, with a great preponderance of the latter class. Examples of ancient Fên-ting, the finest quality, are extremely rare, and the bulk of existing Sung specimens would be ranked by Chinese connoisseurs as Tu-ting. There are, however, beautiful specimens among the later imitations principally made at Ching-tê-chên, many of which with our imperfect knowledge can be scarcely distinguished from their Sung prototypes. The ware has always enjoyed a well deserved popularity in China, as is clearly demonstrated by its widespread and continuous manufacture from Sung times to the present day.

THE TRAINING OF THE MEMORY IN ART

BY MARTIN ALDUR

IN their disappointment at the present chaos many artists look back to the old days of apprenticeship, when the pupil passed through all the stages, from grinding colours and preparing his materials up to collaboration with his master. It was in some ways an ideal training, but as it is one quite impossible to revive to-day, let us look much nearer to the methods of a great recent teacher, fitted to existing conditions.

His name, Horace Lecoq de Boisbaudran, is known now as that of the master of most of the best known French artists of the end of the nineteenth century; for Cazin, Dalou, Fantin-Latour, Legros, Lhermitte, Rodin, to name a few, were among his pupils. In the preface to his 'Letters to a Young Teacher,' written originally to Cazin, at that time head of the Art School at Tours, he explains that he sketches his principles and methods very broadly for fear lest they should be turned into rules of thumb, and applied to every temperament alike. For the useful application of all methods and principles is the function of the teacher, who is the 'living' method, and whose place cannot be taken by any book. Despite this disclaimer, his suggestions and ideas upon the improvement of life schools (of course, including the alteration of the pose of the model), and upon training in general, are so illuminating that his three pamphlets [1] should be in the hands of all teachers.

The keynote of his teaching is the development of each pupil's natural tendencies. Its aim is to give him such a complete all-round training that he should slip easily from his leading strings, and not find, as he does on leaving the schools to-day, that he must start and train for himself from the very beginning faculties to which, though essential to him as an artist, his teachers paid no heed and gave no help.

For the moment I want to deal especially with one of his original experiments, of the results of which the illustrations will give some idea, viz. : the systematic training of the memory in art. This faculty is necessary for the complete equipment of an artist, for on it all great artists have relied to a large extent, and some, such as Turner, Millet, Hokusai, have relied on it almost exclusively.

The reproductions which illustrate this article are from drawings from memory by de Boisbaudran's pupils. That they are absolutely *bona fide* memory drawings is established by the fact that both were drawn before a Commission of the École des Beaux-Arts. Monsieur Lhermitte has kindly told me how he and his fellow pupils made these drawings in three or four sittings, at the École des Beaux-Arts, in the presence of the Commission, upon stamped paper retained by them, without the help of sketch or note of any kind.

Looking at these drawings by students of twenty or so, one is struck by the power of grasping the scene as a whole, of seizing just those things which the posed model can never give, while the faults in proportion, construction, and detail are just the faults which it is the proper service of the model to correct and complete.

The drawing by Bellenger, which is so like a Meunier, was drawn at a time when Meunier himself was but a beginner. There are not many,

[1] (1) 'L'Education de la Mémoire Pittoresque,' (2) 'Coup d'œil sur l'enseignement des Beaux-Arts,' (3) 'Lettres à un jeune Professeur.'

even in their maturity, who can grasp a scene completely like this and draw it from recollection, with the sure and nice observation of the movement of the man who steps so carefully from plank to plank.

The same qualities are shown in two drawings by Lhermitte. The one here reproduced is crowded with figures; the other is full of intricate foliage, drawn with a precision which shows how little such drawing can be said to be out of one's head, a precision which could hardly be credited to pure recollection but for the absolute guarantee of the conditions under which the work was done.

Yet despite such results, de Boisbaudran had to combat continuous opposition and maintain without ceasing that such drawing was not out of one's head, from *chic*, but was real drawing from observation, and that the power to make such drawings was not a trick to be feared but an added force to be strenuously cultivated. It was acquired, too, in early life, and with the ease and rapidity with which nothing is ever learnt later on—not by diverting the students from the life school, but by giving this memory drawing only a little time a week as a by-study.

It was in his endeavours to overcome this opposition that he published his pamphlet 'Education de la Mémoire pittoresque,' and submitted his pupils on several occasions to the severe tests of drawing before the Commission of the École des Beaux-Arts. The Commission—impartial, if not hostile—gave him the highest certificates on the merits of his methods.

On one occasion it was suggested that really able students, without the special training, might produce drawings from memory as good as his pupils', and a competition was organised between them and picked students from the École des Beaux-Arts. The latter were completely discomfited, being unable to produce anything really precise or characteristic of the subject set before them.

It is interesting in this connexion to recall what little he tells us of his ways of teaching. He began with a copy of a nose in profile, first explaining the principle of its form, and allowed the students a week in which to learn the task. He led them on through tasks of increasing difficulty until at the end of only three months the class was equal to drawing a head from recollection, with likeness and details. He tells us how some of his pupils explained to him that they learnt the subject set them, by drawing and re-drawing it until by mere force of repetition it stuck in their heads, just as a boy often mumbles his poetry; while others more intelligently learnt it by understanding the purpose and construction, as one learns poetry by the sense and not the sound alone. This difference strikes one frequently in looking over the collection of heir drawings.

As an instance of how he tried to stimulate their interest and observation, he took his pupils out in a friend's park to a pool surrounded by beautiful trees and made several nude models stroll in and out of the woods and sit and lie upon the grass. The following day he asked for sketches of their impressions of the day before, and tells us how surely he could distinguish after a few such experiments the bent of the different students, one for figure, another for landscape, by the evidence of what had most struck them.

Among the tasks he set them was the reproduction of pictures from memory as an exercise for learning how later to seize upon the fleeting pictures in nature, for pictures are the same to-morrow as to-day and can be learnt at leisure and compared with the drawings done from them.

To the objection that will perhaps be raised now, as it was raised in his day, that learning pictures by heart must injure originality, his reply was sufficient: do not poets ever learn poetry, can authors never repeat whole scenes and plays by heart? Only he took great care that the pictures copied should, like poetry chosen for repetition, be really good, for one must not have one's memory stored with rubbish.

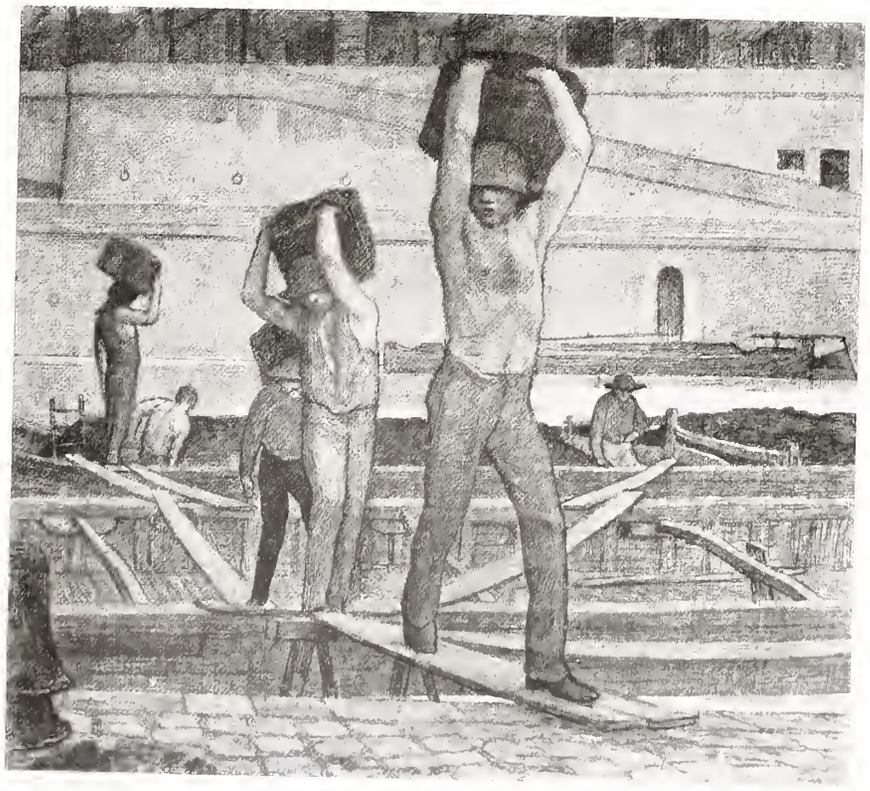
The qualities of Professor Legros's drawings from memory are shown in his very remarkable drawing after Holbein's *Erasmus*. He told the writer that he believed that he could draw the *Erasmus* still, and that 'he learnt from it all his art.' Unfortunately I am unable to reproduce it and must content myself with quoting his own account of it in 'M.A.P.'

'Lecoq's methods of teaching were his own, and their effect may be seen in the work of all his pupils. He set himself to developing in us a memory for pictures; to this end he made us use our powers of observation to the utmost by accustoming us to seize upon the essential points of everything. Often he sent us to Nature, but still more frequently to the Louvre, where we had to make drawings which in turn had to be reproduced from memory in the school . . . One day I was sent to copy the portrait of *Erasmus*, but my 'carton,' or drawing-board, was so enormous and so cumbersome that I could not succeed in setting it up and had to renounce my project. However, I did not excite myself about it, but resolved to learn my subject by heart and see if I could not draw it on my return to the school.

'I calculated the exact distances between various points, fixed the characteristic traits firmly in my mind, and then the secondary ones, easy enough once I was sure of the principal ones. And thus I learned slowly to dissect and reconstruct this masterpiece. When I returned Lecoq asked me for my drawing. "I have not done it," I replied, and then, seeing his perplexed look, I added quickly, "but I am going to do it now!" The



THE CHOIR PRACTICE. MEMORY STUDY BY LHERMITTE
MADE BEFORE THE COMMISSION DES BEAUX-ARTS



UNLOADING COAL BARGES. MEMORY STUDY BY BELLENGER. MADE BEFORE THE COMMISSION DES BEAUX-ARTS

professor went off, displeased and incredulous, and I set myself patiently to the task, recalling and arranging my mental notes and conjuring up in my mind all the features of this great and moving picture.

'When Lecoq came by again the drawing was well advanced. He seemed well pleased, sat down beside me, and watched me continue. From that day Lecoq showed a particular interest in me, and took me from the general room into his own studio. So this portrait of *Erasmus* had a marked influence on my future.'

I fear that it is too much to hope that de Boisbaudran's ideas should be carried as far as he proposed, and that drawing from memory should be included in everyone's education. Apart from the general benefit of quickening the faculties of perception and observation, its particular effect upon the arts, he writes, would be very great in increasing the number of people capable of taking a really intelligent interest in art; for this training would give them a fund of 'stored observation,' which would enable them to judge a picture on its pictorial qualities, instead of seeking its interest and merit, as at present, in some literary or historical idea. A memory full of 'stored observations' direct from Nature was the great aim of his special training; for memory and imagination, he says, are so closely linked that imagination can use only what the memory has to offer her, producing, like chemistry, from known elements results completely new.

All his teaching tended to develop the personal gifts of each pupil, and equip him for the study of Nature, the living source of all art which is not secondhand, and, as 'Nature never poses,' to equip him so fully that he could seize her most momentary truths and suggestions.

If his liberal and original methods as a teacher needed further support than the most reasonable arguments put forward in his pamphlets, it would suffice to recall the names of his many famous pupils.

NOTES ON VARIOUS WORKS OF ART

A NYMPH OF DIANA REPOSING

THIS delightful little picture, belonging to Rembrandt's middle time, is not to be found in Dr. Bode's monumental *catalogue raisonné* of the master's works, nor even in the supplementary volume issued to complete it and to sweep in the Rembrandts which had, as it were, sprung from the earth since the issue of the final volume of the main work. More such 'mute inglorious' Rembrandts have been recognized since the issue of the supplement, and the eminent biographer of the master has accorded to them a hospitality so large and generous that soon a second supplement will be required to include the newest discoveries. I have been informed, however, on good authority, that Dr. Bode extends an ungrudging acceptance to this, the latest addition to Mr. Salting's magnificent collection. And, indeed, though it differs in some important respects from all the painted landscapes in Rembrandt's life-work that have hitherto been recognized and accepted, there is no one in the master's *entourage*, no pupil or assistant to whose credit we could venture to place so pathetic and beautiful a Rembrandtesque conception as this is. The subject has been variously interpreted. The nymph whom we have here, at the water's edge, reposing after the bath, accompanied and guarded by a leash of hounds, has been called Callisto, and the little satyr who lurks, hardly perceptible, in the golden half-shadow of the background, has been supposed to be Jove himself. But this interpretation would better suit the legend of Zeus and Antiope; and that nymph (beloved of great painters), whom the god approached in the guise of a satyr, was, so far as I am aware, no huntress. It is quite possible that Rembrandt has here sought to evoke in the solitude of the forest the divine huntress herself, and that the little satyr bides his time that he may creep forth unseen and gaze upon her beauty unveiled. To look upon this vaguely suggested figure as the Pan of midday heat and solitude would no doubt be to import into the seventeenth century the conscious romanticism of the nineteenth. On the whole the more modest title which I have chosen appears to me to fit the subject better. The poetry of the landscape is all in its exquisite opaline sky, rosy with a ground of azure; in its pale cliff rising high above forest trees and its dense thicket that nestles into the side of the rock; in the deep calm pool, that only the central gleam of light illumines, and in which are mirrored without undue insistence the nymph and her hounds. Wonderful effects of light made captive by the forest, and held in suspense, of deep golden half-shadows merging into solemn yet still palpitating gloom, are obtained by leaving bare here and there amid the superposed greens of the foliage, the umber-toned foundation of the canvas, vivified and made to vibrate by magic small touches of the master's brush.

The figure of the nymph herself wonderfully well placed as the centre of light, the central motive, too, of the whole composition, is of a thoroughly Rembrandtesque realism that has nothing in common with the poetic realism of a Giorgione as shown in the nude female figure of the Giovanelli *Storm Landscape*, or the more voluptuous nudities of the *Concert Champêtre* in the Louvre. There is undeniable grossness in Rembrandt's realism; something like a sensual delight,

indeed, in the physical imperfections which are those even of youth and beauty—at any rate of Dutch youth and beauty. From this sort of unabashed sensuousness the rendering of the little nymph here is by no means free, although this peculiar quality or defect is much more unpleasantly evident in such things as the wonderful *Danaë* of St. Petersburg, and the intensely dramatic but also astonishingly vulgar *Diana and Actaeon* in the collection of Prince Salm-Salm at Anhalt. Elsewhere, however, and more especially in the great *Bathsheba* in the Lacaze section of the Louvre, a lofty pathos results naturally from the simple presentment of the human form unveiled and shown with uncompromising truth, yet reverentially rather than with sensual emotion. Throughout there would appear to persist in Rembrandt's rendering of the nude, in striking contrast with the noble, unembarrassed and essentially pagan sensuousness of the Italians, a feeling akin to that which existed in the North during the Middle Ages and on through the fifteenth century and the greater part of the sixteenth—a feeling of the mystery, the exceptional character, of nudity on the one hand, of its grotesqueness and inevitable suggestiveness on the other. With Rembrandt, and with the earlier Netherlanders, as distinguished from the splendid Flemings of the seventeenth century, there is not free and full acceptance of nudity as a natural and delightful thing, the study of which is the great and proper province of the artist. It is approached not without awe, but also with a sensuousness not openly avowed but shamefaced, and the more poignant on that account—sometimes, even by the great Rembrandt himself, with a certain cynicism. But to return to Mr. Salting's beautiful little *Nymph of Diana*, from which we have strayed perhaps a little too far.

I have already hinted that it is somewhat difficult to place in the master's *œuvre*. Roughly speaking, the landscapes, pure and simple, and pieces in which landscape so predominates that the figures may be accounted picture-furniture rather than true central motives enframed in landscape—the typical examples to which we must refer as illustrations of Rembrandt's art as a landscapist—are comprised between the years 1635 and 1650, to which latter date or thereabouts belongs the greatest achievement in this branch, the greatest nature-poem of the painter—I refer, of course, to Lord Lansdowne's priceless possession, *The Mill*. In this Rembrandt on the basis of the simplest reality evokes a sublime vision such as no painter will dare to present to the world, abashed and disconcerted by greatness, until Turner comes to unveil mysteries deeper and higher still. We may infer from a comparison of Mr. Salting's picture with the succession of better known landscapes (most of which are reproduced in Dr. Bode's great work) that it must have been painted somewhere between 1640 and 1646, and nearer to the latter than the former date. It has not the decision of touch, the bold impasto in certain passages, the intensely dramatic character of certain landscapes dating about 1638-1640; among which may be mentioned the *Landscape with the Good Samaritan* in the Czartoryski Museum at Cracow, the *Landscape with the Column* (now in the collection of Mrs. John Gardner, at Boston, U.S.A.), and the half-realistic, half-fantastic *Landscape with a Fortress* in the Wallace Collection. We are much nearer both to the technique and the mode of conception of our picture in the beautiful *Woody River Scene with Cattle* now or lately in the collection of Sir Robert Peel at Drayton Manor. Nearer still, perhaps, in the singularly poetic *Repose in Egypt* (moonlight landscape) in the National Gallery of Dublin, a work which is signed and bears the date 1646; so that we cannot go far wrong in assigning Mr. Salting's picture to about that year.

On the other side extend the famous *Valley with a River and Ruins* of the Cassel Gallery, the *Hilly Landscape with Tobias and the Angel* of the Glasgow Gallery, and *The Mill;* to all of which Dr. Bode assigns the date of about 1650. Quite apart from these tragic evocations of the spirit of nature, in which Rembrandt appears as the poet-painter and the romanticist, is the stimulating little *Winter Landscape* of the Cassel Gallery, a genuine transcript from nature, a sparkling, strongly accentuated piece of realism, recalling rather the landscape drawings than the landscape paintings of the master. This is signed and has the date 1646. Mr. Salting's picture bears, amid the deep shadows of the left-hand corner, a somewhat obscure though no doubt genuine signature of the artist, but, so far as I can make out, no date. There is a rare charm in its suggestion of a solitude, a repose-fulness that are wholly happy, and without that spirit of melancholy and lofty contemplativeness which colours some of the greatest among the Rembrandt landscapes. This is a haven of restful delight, of deep, warm shadow and luminous gloom, though the full light of day is revealed in the beautiful sky and the shadowing cliff above, though just the faintest note of uneasiness, of dramatic tension is introduced by the figure of the little satyr whose presence is divined rather than actually perceived in the thicket. Both in conception and form Rembrandt here approaches nearer than elsewhere to the Venetian idyll; yet from it, mighty genius though he is, but for all that Teuton and man of the North, he is still divided by an invisible yet impassable barrier. CLAUDE PHILLIPS.

FOUR EARLY CATALAN PAINTINGS

THE four panels which have just passed into the collection of Sir Francis Beaufort Palmer came not long ago from Spain, and, judging from similar productions of Catalan art, may safely be dated



FOUR PANELS REPRESENTING THE STORY OF ST. URSULA. CATALAN SCHOOL ABOUT 1420. IN THE COLLECTION OF SIR FRANCIS BEAUFORT PALMER

about 1420. M. Emile Bertaux, to whom I submitted photographs, most kindly pointed out certain analogous works still to be found in the churches of Catalonia, and unhesitatingly pronounces them to belong to that region. Their primitive drawing and treatment betray a second-rate artist, but their charm lies in the beautiful decorative effect of the gold backgrounds and Gothic frames, and in the child-like presentment of the story of St. Ursula. Some critics had even suspected an English origin; had that proved the case, they would have been documents of considerable value in tracing the development of our English schools of painting, but a recent visit to Spain and a further study of the early Spanish paintings (of which a good many are to be found in private possession in Madrid) has confirmed my belief in the judgment of M. Bertaux that they are typical Catalan works of about 1420.

HERBERT COOK.

CAN GRANDE'S STATUE AT VERONA

IT is just about a year and a half since the question of removing the equestrian statue of Can Grande from his tomb at Verona (to which allusion was made at the time in THE BURLINGTON MAGAZINE) was brought forward. The reasons urged were that time and weather had worked such havoc with the statue that, were it left in its exposed position, it would soon crumble away. After much delay and deliberation (for many voices were raised against what was considered a piece of vandalism) it has now been found necessary to take the statue down from the place where it has stood for nigh six hundred years, and to remove it to the studio of the Veronese sculptor Rodolfo Dusi. Here an exact copy will be made, in some stone said to be impervious to time or damp, and then placed over the mortal remains of this greatest of the lords of Verona. It is some consolation perhaps to know for a fact that the old statue is indeed so weather-worn and sodden by exposure that it would soon have crumbled to dust had it been left where it was originally placed. A traveller who was admitted as a favour to the sculptor's studio writes that it seemed almost sacrilege to raise the sheet that covered the horse and his rider, and to be brought face to face with the image of Can Grande and with that wonderful smile of his which poets and sculptors have alike rendered immortal. The old statue will in time be placed in the Museo Civico of Verona and preserved in this way for future generations.

ALETHEA WIEL.

ART BOOKS OF THE MONTH

ITALIAN ART

ITALIAN RENAISSANCE ARCHITECTURE. By W. J. Anderson. Batsford. 12s. 6d. net.

THE fourth edition of the late Mr. Anderson's 'Architecture of the Renaissance in Italy' is welcome. The editor, Mr. Arthur Stratton, has performed his task with admirable reticence, and has increased the value of the book by the well-chosen illustrations which he has added to those of the original edition. Indeed, in its present form this is about the best text-book in existence on the architecture of the Italian Renaissance. Mr. Anderson was one of those rare writers on architecture who wrote a book because he had something to say, and not because he wanted to float a number of illustrations. At the date (1896) when these lectures were first issued it still required some courage for a lecturer to stand up and say that the Renaissance is not wholly damnable; that, on the contrary, it possesses some human interest as a notable expression of personality; that it even deserves the impartial attention of historical criticism. It was in this spirit that Mr. Anderson approached his subject, and he brought to its treatment wide study and unusual powers of critical interpretation. In a subject of such range and complexity it is inevitable that certain of his judgments should be open to criticism. Mr. Anderson died in 1900, and I do not doubt that, had he lived, he would have revised some of his criticisms, and recast his work on firmer and broader lines.

As a great movement in art the weak point of the Italian Renaissance was that, owing to the political condition of Italy, there was no such thing as a great homogeneous school of design having its own tradition. Each petty township, one might almost say, had its own manner, and the dissolution of the political system of Italy meant the inevitable dissipation of its artistic energy into a hundred rivulets that ran out into nothing, instead of their concentration into one great stream, carrying with it a vast volume of tradition and accumulated skill, as in France and England in the late seventeenth and early eighteenth century. From this point of view local classifications, though perhaps of technical value, are off the main road of history. To grasp the meaning of the Renaissance it is necessary to look further afield, and to classify with regard to the intellectual standpoint of the artist himself.

So considered, a principle of division at once asserts itself, the distinction between the work of the architect concerned with architecture as architecture and the ornamentalist conceiving of architecture as the mere vehicle of ornament. Unfortunately, Italian Renaissance architecture commonly presents itself even to the educated Englishman as a matter of arabesques and elaborate ornament rather than architecture.

It has not been pointed out that all this is clean outside architecture; that, while the ornamentalist and the journeyman sculptor were carving yard after yard of ornament, shunning like the plague 'the indecency of a single bare foot of wall,' other men of higher intellectual distinction and greater range of imagination were endeavouring to express themselves in terms of architecture, aiming at mass and proportion, light and shade, and harmonious composition. From this point of view a great gulf is fixed between the Certosa of Pavia and the Chapel of the Medici, between Pietro Lombardo and Baldassare Peruzzi, and had Mr. Anderson grasped more firmly this vital distinction between the architect and the ornamentalist, he would have laid the foundation of his criticism on surer ground; he would assuredly not have indulged in any such wild assertion as that 'it is not difficult to see that Michael Angelo had not learned so much as the grammar of architecture,' and this with his own excellent illustrations of the tomb of Lorenzo de Medici and the Laurentian library staring him in the face. Unless it was Peruzzi or San Michele probably no man of the Renaissance thought more deeply about architecture than Michael Angelo, and there is no sort of historical warrant for saddling that great artist with the extravagances of his successors in the seventeenth century. In these and other generalizations on the development of Italian Renaissance architecture, there is a certain hastiness and immaturity of judgment which later years would have modified.

The value of the book is in the range of ground that it covers, the lucidity of its method and, not least of all, in the catholicity of mind that enabled its author to appreciate widely different phases of architectural expression.

Mr. Anderson not only knew his subject, but he loved it. He possessed that sympathy, the absence of which has wrecked the criticisms of a recent writer on the Italian Renaissance. But, alas—

'Came the blind Fury with the abhorred shears,
And slit the thin-spun life.'

In Mr. Anderson was lost a writer on architecture of real promise and considerable performance, and in spite of one or two blemishes his book will remain a standard work on a very difficult and intricate subject. REGINALD BLOMFIELD.

A HISTORY OF PAINTING IN ITALY. By J. A. Crowe and G. B. Cavalcaselle. Edited by Langton Douglas. Vol. III. The Siennese, Umbrian and North Italian schools. John Murray. 21s. net.

A NEW HISTORY OF PAINTING IN ITALY. By Crowe and Cavalcaselle. Edited by Edward Hutton. Vols. I and II. J. M. Dent. Each 10s. 6d. net.

THE leisurely way in which Mr. Langton Douglas's re-edition of Crowe and Cavalcaselle is making its appearance accounts presumably for the inception of a rival edition. Though there was much to criticise in the tone and temper with which Mr. Douglas began his work, its failings scarcely justify Mr. Hutton's venture. This latter is indeed a quite perfunctory piece of book-making. The additional notes are inadequate, casual and sometimes impertinent. A single instance will suffice to display the extraordinary view which this latest editor of the great classic has formed of his duties.

In a long note on the much disputed Cimabue question Mr. Hutton delivers himself as follows:—'But the whole question' (on which Mr. Hutton has just given summary judgment) 'scarcely concerns the æsthetic critic, for whom all art seems more and more alone to exist. He will not care overmuch what names are given to the pictures which for him are real and living things. What will move him, however, is the fact that such discussions as these of the "scientific critics" do not destroy names merely, but beauty also, by reason of the credulity and superstition of fools. There was not long ago, in Florence, among many beautiful things, one that was full of mystery. We approached it with a certain awe, timidly to gaze as it were on the shrine of a goddess. Need I say that I am speaking of the Rucellai chapel in S. Maria Novella, which held the picture concerning which there has been all this foolish and egotistical vapouring? Well, the Florentines began at last to take notice. The Germans had written books, more than one English critic sallied forth to this battle of windmills. The Florentine was amazed. "What!" said he, "they come to see that old picture? Monna Mia, but they can't see it." So they cleaned out the Rucellai Chapel, they put white glass in the windows, they took away the altar; they pulled down the picture and took it out of its frame. Then, in a bare, cold, and very ugly room that had once been a chapel where men prayed, but is now a mere *sala*, as it were, of a gallery, and wretched at that, they hung Madonna, without any frame at all or any altar, on the bare wall in the hard, white light; so that the Germans could count her toes and the Americans measure her nose, and the English say "After all who knows?—she is bad enough, and ugly enough to have been painted by some Florentine."'

Now what are the facts? The Rucellai chapel had originally a window which was blocked up some century or two ago. The Rucellai *Madonna* was, therefore, almost invisible. The Italian authorities—moved, we may suppose, by a quite praiseworthy admiration, both of the original structure of the church and the beauty of a great masterpiece—re-opened the original window, gave the chapel its primitive form and illumination, and placed the painting on the end wall of the chapel where in all probability it originally hung.

The frame having always been an integral part of the panel has never been removed. In fact the picture has not been touched—it has merely been moved from a part of the chapel where it was invisible to one where its extraordinary beauties are made duly evident.

But leaving aside the amazing inaccuracies of statement in this rigmarole, what business, we may well ask, has an author who talks like this of scientific criticism to edit a work, the whole purport of which is to establish, as far as possible, scientific data for the subsequent delectation of the æsthetic critic? But, indeed, the absence of any æsthetic convictions is almost as clearly displayed in Mr. Hutton's work as insufficiency of scholarship and want of due respect for the scholarly attitude. However, in the second volume, Mr. Hutton has succeeded in setting out with some industry, though without much discrimination, the results of recent criticism, and the book may, therefore, be of some use to students as a means of easy reference to the authorities quoted.

It is a relief to turn from such work as this to Mr. Langton Douglas's third volume. Dealing as it does with the early Siennese school, which Mr. Douglas has studied minutely, it is much freer from the aggressively controversial tone which marred the earlier volumes. True, we have once more the Cimabue-Duccio problem restated from Mr. Douglas's point of view more dogmatically than is yet justified. The assumption that the Rucellai *Madonna* is in fact the picture ordered from Duccio for Sta. Maria Novella becomes indeed more and more doubtful, and more cautious writers like Mr. Horne are coming more and more to the opinion that the earlier attribution is probably correct. But apart from this and one or two unnecessary hits at 'Florentinism' interspersed through the notes, Mr. Douglas's contributions are reasonable and generally valuable complements to the original work.

It would be too much to ask that these notes should be entirely complete and should leave nothing out, and we may point to one or two omissions. The descriptions of the Simone Martinis at Orvieto have not apparently been corrected. The original authors wrote by mistake 'right' for 'left' in their account of the altarpiece now in the Opera del Duomo, and they omitted altogether the S. *Dominic*. In the account of the altarpiece now belonging to Mrs. Gardner, St. Lucy is called the Magdalen and St. Catherine is merely a 'female saint.' In discussing Simone's widespread influence on European art a note might have been added on the extraordinary vogue it had in Catalonia, where Señor Sampere y Michel has discovered a whole series of frescoes in Simone's manner, besides many panel pieces. In the list of Memmi's pictures we can find no mention of M. Martin Leroy's *Pietà*. Mr. John G. Johnson, of Philadelphia, has a signed Francesco di Vannuccio, and Prof. Helbig a *Madonna* by Pietro Lorenzetti, which are not noticed. The very interesting picture signed by Bitino at Rimini would seem to indicate Venetian rather than Florentine affinities. There was also surely an opportunity to rectify Crowe and Cavalcaselle's rather contemptuous judgments on the early Venetian school. The absence there of the Giottesque academic style enabled artists like Semitecolo and Paolo Veneziano to anticipate much of the realistic gesture and freer composition of the fifteenth century and to design with a vitality and freedom that are surprising in the latter half of the fourteenth century. Indeed, as is only natural, Mr. Douglas has not succeeded in adding much to his original when he leaves the familiar ground of the Siennese school.

THE PAINTING OF THE NETHERLANDS

MEMLINC. Des Meisters Gemälde in 197 Abbildungen herausgegeben von Karl Voll. Leipzig und Stuttgart, Deutsche Verlags-Anstalt, 1909. M.7.

THIS is a valuable volume which should be in the hands of everyone who is interested in the life and works of the most lovable painter of the early Netherlandish school and the greatest of those who flourished in the second half of the fifteenth century. It contains an essay (32 pages) on the life and art of the master, and a complete series of reproductions of the authentic, as well as of the best of the attributed paintings, with five pages of remarks thereon, brief and clear, a chronological list of 47 works which in the author's opinion belong to the first category, and a topographical index of the museums and collections in which they are now preserved. There is also a bibliography of ten of the best books on the master's works, in which I notice three strange omissions: the articles in Fromentin's 'Maîtres d'autrefois,' and Wurzbach's 'Niederländisches Künstler Lexikon,' and my 'Hans Memlinc' (Bruges, 1901), the only book containing the result of fresh research in the archives of London, Lille, Bruges, and Valenciennes.

Dr. Voll trusts to his eyes and disregards documentary evidence, except when it confirms conclusions previously arrived at by himself. I, on the other hand, rely on authentic documents, at the same time not shutting my eyes to the evidence derived from the paintings. Occasionally we differ in the conclusions at which we arrive, and, as in the case of the Van Eycks, so also is it as regards Memlinc. We agree in looking on the lovely triptych at Chatsworth as his earliest known picture. Dr. Voll says (p. 171) that I make it appear to have been painted about 1467, and

possibly in England. This is hardly correct. In my booklet of 1901 (p. 6), I stated that in December, 1466, Duke Philip sent an embassy to the English court to treat with King Edward as to the marriage of Charles and Margaret, then in her fifteenth year, and that possibly Memlinc might then have accompanied the ambassadors, and been commissioned to paint the princess's portrait, just as John van Eyck had been sent to Lisbon when Philip was seeking the hand of Isabella of Portugal. I was careful to add that I had searched in vain for any proof of this. If Memlinc was sent to London it is probable that he would have met Donne at the court, and that he may have agreed to paint a triptych for him later on ; but he could not then have done more, as he would have had to hurry back to Bruges with the princess's portrait. It is certain that Sir John, his wife and daughter accompanied the bride to Bruges in July 1468, for although the knight is not mentioned by name in the Issue Rolls of the Exchequer, Oliver De la Marche tells us in his Memoirs that he met him then at Bruges, and thus supplies the final evidence for the painting of the picture then and there. Memlinc had not purchased the right of citizenship, nor had he become a member of the Painters' gild, and yet he was not prosecuted for infringing its privileges. He must therefore have been attached to the ducal court, but of this there is no documentary proof. It seems strange that he was not employed on the decorations for the marriage festivities, when so many painters were, at great expense, brought to Bruges from distant towns to take part in them. This may have been due to the fact that decorative distemper painting on a large scale was not in his line.

Dr. Voll believes the Danzig triptych of the *Last Judgment* to be by Memlinc. I have never seen it, but, judging by a photograph, I long ago expressed the opinion that the general character of the composition, both on the interior and exterior, the types of the figures, and the style of the architecture are unlike anything in his authentic works. I gave a list of the various masters to whom the picture had been assigned by the most esteemed critics after examination, in some cases repeated examination,[1] in order to show how little reliance can be placed on the most decided pronouncements of experts in the absence of documentary evidence. Since then evidence has been discovered by Dr. Warburg which at least settles for whom the altarpiece was painted. This was Angel Tani, the agent at Bruges of the Florentine house of Peter and John de' Medici. He had been at the age of thirty-four promoted to that position after having acted for some years at their London branch as bookkeeper and correspondent of the firm. In 1466, Tani visited Florence, and at the end of that year, or early in 1467, there married Katherine, daughter of William Tanagli.

Tani brought his bride to Bruges shortly after ; and the exterior of the shutter on which they[2] are represented kneeling at the feet of Our Lady and Saint Michael, cannot have been commenced before this. In the central panel of the interior, a little to the right of the archangel, a woman wringing her hands is seated on a gravestone bearing the date 1467, which, if we had nothing else to guide us, might be taken as the date on which the work was commenced. We know that the picture was despatched from Bruges at the commencement of 1473, by Thomas Portinari, the successor of Tani, who had returned to Florence in 1471. Is it possible that Memlinc could in a little more than five years have designed and executed this work, containing as it does more than 150 figures, the greater number evidently studies from life, most carefully and correctly drawn, with a wonderful variety of expression, and that in addition to the Donne triptych and Spinelli portrait ? The Danzig triptych is not only the largest of all the works attributed to him,[3] but the others which approach it in size, are of later date.[4] If he did, he must, I think, have been born some years earlier than Dr. Voll supposes, *c.* 1435, rather than *c.* 1440-1450. I am inclined to believe that the design of the three panels occupied by the Last Judgment was made before 1467.

A comparison of the dexter shutter with Loethener's picture of the same subject in the Wallraf-Richartz Museum at Cöln gives strong ground for thinking that there is some connexion between the two works. But Loethener's technique differs greatly from Memlinc's, which is purely Netherlandish, not directly derived from Roger De la Pasture or any other Walloon master, but probably, as Voll thinks, from Dirk Bouts of Louvain. It is a curious coincidence that that master was engaged at the very same time on a triptych of the *Last Judgment* for the Townhouse of Louvain, the commission for which was given him May 20, 1468, and the work completed and hung in the council chamber in 1472.[5] In the Louvre there is a panel formerly attributed to Bosch, which Heiland believes to be the left shutter of Bouts's painting ; judging by the size of the

[1] See my 'Hans Memlinc,' London, 1901, pp. 71-75.

[2] The armorial escucheons accompanying the portraits of the donors establish their identity.

[3] H. 2,22. B. centre, 1,60 ; shutters, painted on both the outer and inner face, 0,80.

[4] The next largest are the altar-piece of Saint John's hospital, dated on the frame 1479 (H. 1,72. B. centre, 1,72; shutters, 0,79), and the Moreel triptych, dated 1484 (H. 1,21. B. centre, 1,54 ; shutters, 0,69) ; painted by him on the inner face only.

[5] Not in 1470 as Heiland says ('Dirk Bouts,' Strassburg, 1903, p. 56). *See* E. van Even, 'T. Bouts, peintre du xve siècle,' Bruxelles, 1861, p. 19-20 ; and A. Goffin, 'T. Bouts,' Bruxelles, 1907, p. 78-80. Brising ('Quinten Matsys,' Upsal, 1909, p. 10) says that this painting was not finished when Bouts died ; the unfinished paintings were two of the series representing the Just Judges.

panel, he gives the dimensions of the triptych when open as H. 1,13, B. 2,72,[6] which, if correct, prove his conjecture erroneous, for we know by the terms of Bouts's contract that the dimensions of the Louvain painting were H. 6 feet, B. 4 feet, that is 1m. 68 by 1m. 12,[7] the Louvain foot being 28c.

I have dwelt at length on the Danzig altar-piece because it raises many doubts, the solution of which would go far to clear up the early history of Memlinc. Its examination makes it difficult to understand how Voll, though convinced that this and the Turin Passion picture[8] are authentic works of the master, can yet say (p. xiv) that there is not the slightest trace of relationship to German art in any of his works. Surely the architectural features in both are Germanic.

Kämmerer (p. 97) maintained the Turin picture to have been in the possession of Cosmo de' Medici, and Warburg (p. 11) tried to show that the kneeling figures at the extreme ends of the foreground are Thomas and Mary Portinari, but Voll (p. 173) does not see in their portraits at Florence any striking resemblance to the donors of the Turin altar-piece. The documentary evidence published by me in the 'Beffroi' (vol. II), in the 'Revue de l'Art Chrétien,' XII, 130-132, and in the 'Repertorium für Kunstwissenschaft,' xxiv, 133-135, proves beyond doubt that it was painted for the miniaturist Vrelant, and given by him in 1478 to the Booksellers' gild, whose chapel in the church of the Austin canons it adorned until 1624, long after Cosmo de' Medici's death, and that it was still at Bruges in 1637. Further evidence is supplied by a copy painted *c.* 1520 for an English Austin canon whose portrait fills the place occupied by that of Vrelant in the original. Kämmerer (p. 70) says that the portraits on two detached shutters, now in the possession of Messrs. Duveen (formerly in the Rogers, Vernon-Smith, and Rudolph Kann collections), are those of William and Mary Vrelant, although the lady is far older than the man (Mary Vrelant was younger than her husband), is protected, not by the Blessed Virgin, but by Saint Anne, and occupies the dexter shutter, always that given to the husband when the donors were a married couple. Voll justly remarks that the authorship of these panels, apparently the shutters of a Calvary picture in the Museum of Vicenza, is by no means certain.[9] He rejects the mannered Radziwill *Annunciation* and the Strassburg and Stuttgart panels, the spirit of which is so alien to that of Memlinc that I cannot understand how such able critics as Friedländer and Hulin can believe them to have been painted by him. Voll, in this respect like Fromentin, recognizes the distinctive characteristics of Memlinc's works, and appreciates them with more discernment than most contemporary critics. They show, he says, that the master had a highly poetic feeling for loveliness and grace, and that none of the earlier painters had so much the sense of sweetness and purity. His Flemish followers went in more and more for artificial refinements and academic elegance, the decadence of the school being, however, checked for a time, first by Gerard David, and again later on by Peter Pourbus.

W. H. JAMES WEALE.

[6] The official catalogue gives the dimensions of the panel as H. 1,17; B. 0,72.

[7] There is in the Townhouse of Diest, near Louvain, a *Last Judgment* (H. 2,25, B. 1,80) almost of the same size as the central panel of the Danzig picture; it is described ('Bulletins des Commissions royales d'Art,' II, 268, Bruxelles, 1863) as a good painting of the middle of the fifteenth century, containing over sixty figures, but in a bad state of preservation.

The plan of this Passion picture, which may be looked on as a large miniature, gives one the idea that it may have been adopted by Memlinc at the suggestion of Vrelant, who was himself a miniaturist and had it painted to adorn the altar of his gild. The craft certainly had in it a series of excellent models for a large number of miniatures.

[9] An old copy on canvas of the three panels is in the Academy at Venice.

FRANS HALS. Sa Vie et Son Œuvre. Par E. W. Moes, Directeur du Cabinet des Estampes d'Amsterdam. Bruxelles: Van Oest et Cie. 18 fr.

THE position of Frans Hals in the history of painting is still a matter of discussion. The progress of his growing reputation has been steady ever since the publication of the first serious study of his paintings by Wilhelm Bode in 1883. Many books and essays have been written on Hals, and there would have seemed to be scarcely room for another, had not Mr. Moes had the courage to produce the important book now before us. With his previous experience as a librarian, Mr. Moes has been in a position to examine into the documentary evidence collected by Van der Willigen in his 'Artistes de Harlem,' and to sift from this the facts bearing on the life of Frans Hals. Incidentally Mr. Moes teaches a valuable lesson as to the risk of assuming that documentary evidence relating to a particular name must of necessity refer to the same individual, especially in a small country like Holland, where surnames are limited in number and Christian names regulated by custom.

Although Frans Hals was probably of good birth, there is nothing to show that he was a member of a patrician family at Haarlem, as stated by Van der Willigen and adopted by Bode and other writers. Mr. Moes gives quite satisfactory proof that nothing is known of his parents except that their names were Franchois and Adriana, and not Pieter Claesz and Lysbeth Coper, as hitherto accepted. It is clear that Frans Hals was born in 1584 at Antwerp, but that his parents had returned to Haarlem before 1591, in which year his younger brother, Dirck, or Dirric, Hals, was

baptized on March 19 in the Protestant reformed religion. This fact disposes of any legendary education in the schools of Antwerp with Rubens or any other Flemish artist as his fellow-pupil. Mr. Moes lays stress on the obvious influence on Hals of the Haarlem school, Cornelis Cornelisz, Hendrik Goltzius and Karel van Mander, all Italianizers on the surface, but true Dutchmen at the core, the last of whom is usually recognized as the master of Frans Hals.

Hals was no infant prodigy. His art seems to have been slow in development. His earliest dated portrait was executed in 1613, when Hals was approaching thirty years of age. Other Haarlem painters—Cornelis Cornelisz, Hendrik Cornelisz Vroom, Frans Pietersz de Grebber—were esteemed higher than Frans Hals by the contemporary critics of Haarlem. Perhaps the circumstances of his life, which denote an intemperate character, faithless and apparently cruel to his wife and the mother of his numerous children, kept him in the background, and prevented him from obtaining the patronage of his fellow-citizens. He seems to have established his fame by obtaining the commission, in 1616, to paint a group of the Arquebusiers of the confraternity of St. George at Haarlem. This was the first of the five famous groups still preserved at Haarlem, which have made the name of Hals famous throughout the world. It is rumoured that the hand of the restorer has been laid too forcibly on these unrivalled masterpieces. In them the genius of Frans Hals stands revealed, and also its limitations. These paintings are the result of consummate technical skill, of exuberant animal spirits, of rapid and easy inspiration, a very *kermesse* of paintbrush and palette. Compared, however, with similar works, such as *The Syndics*, or *The Night Watch*, by Hals's great contemporary, Rembrandt, these great paintings lack the human feeling, the unity of conception, the simplicity of motive which differentiate the mere *joie de vivre* from the actual problem of human existence. Later in life Hals himself was brought face to face with this problem, when at eighty years of age he was called upon to paint the regents of the Hospital for Old Men at Haarlem. These works recall the old age of Titian, the sunset of a great career.

This career has been set forth anew by Mr. Moes, accompanied by an admirable series of illustrations from Hals's paintings. A few points of interest only can be selected here from Mr. Moes's story. He disposes finally of the idea, already abandoned elsewhere, that the joyous couple in the well-known family group in the Rijks Museum at Amsterdam represent Frans Hals himself and his second wife, Lysbeth Reyniersd. Incidentally Mr. Moes establishes the importance, as an example of Hals's painting, of the great family group lately acquired by the Trustees of the National Gallery. He ventures to question the complete authenticity of the famous portrait of a child, called *Emerentia van Beresteyn*, now at Frankfort-on-the-Maine, belonging to Baroness Mathilde von Rothschild. Last, but not least, Mr. Moes gives an exhaustive list of the known paintings by Frans Hals, some 260 in number. Comparing this with the list given by Bode in 1873, we find that, whereas at that date Bode did not catalogue one single painting by Frans Hals as in an American collection, Mr. Moes enumerates upwards of fifty which have passed into trans-Atlantic collections during the past twenty years.

Frans Hals is a solitary figure in the history of art. His children and pupils formed a small school, which carried on the name and tradition for a very short time. Hals remains unplaced—unplaceable. For all versed in the craft of painting he must be one of the greatest artists in paint of all time. In the art of direct portraiture he remains unrivalled even by Van Dyck or Velazquez. Yet one hesitates to give him a seat among the immortals : his place is by their side, alone. L. C.

QUINTEN MATSYS. Essai sur l'origine de l'Italianisme dans l'Art des Pays-Bas, par Harald Brising. 157 pp. Upsal, 1909.

QUINTIN METSYS holds such an important place in the history of Netherlandish art, that it seems strange that more attention has not hitherto been devoted to the study of his work and of his influence on his contemporaries and successors. Three or four volumes have, it is true, been published within the last few years, but no attempt has been made to gather and bring together in one volume all existing material. This, no doubt, is due to the fact that the number of those who have the time and the means to travel, together with the necessary mental equipment, is extremely limited. The author of the present volume has evidently devoted himself with enthusiasm for a considerable period of time to tracing the commencement and growth of the Italianization of Netherlandish art, visiting museums and private collections in search of paintings by or connected with Metsys, for he assures us that he has himself seen and examined all the works on which he writes. It is evident, too, that he is well acquainted with the literature on the subject. Would that he had printed the extant documentary evidence, for which the student has at present to turn to a number of different publications, some not easily accessible. The dating, summaries and even the printed reproductions of such documents as have been published require to be carefully checked and revised before a reliable history can be written.[1]

[1] On page 10 there are two misstatements which the author has been led to make through the carelessness of others (see above, p. 314, note 5); s veral other occur on pages 58-59.

Metsys's early years had been passed in the comparative quiet of the University town of Louvain, where he had constantly before him the masterpieces of Bouts and Roger De la Pasture. He no doubt received a solid education and imbibed principles to which he on the whole remained faithful after settling in the busy, restless commercial city of Antwerp, a luxurious centre where he was surrounded by very different influences. His works show that he was firmly attached to the traditions of the national school and that he knew how to distinguish between the good and the bad in Italian art, differing greatly from Gossart in this respect. There are several points which I should like to discuss, but I must reserve my observations for some future occasion. I wish, however, to draw attention now to the fact that the painting at Saint-Petersburg, which originally adorned the altar of Saint Daniel in the church of Saint Donatian at Bruges, was executed by John Prévost in 1524, for the sum of 16*l.* 18 *s.g.*; the document discovered by me in 1865, and published in 1873 in the 'Beffroi' (IV, 207), puts this beyond all doubt. With regard to the remarks on pp. 21-22 and 60, it should be remembered that Prévost was at Antwerp in 1493 when he would certainly have visited Metsys, and may even have worked under that master until February 1494. He was again at Antwerp in 1521 with Albert Dürer, who there painted in that same year the *Saint Jerome in meditation*, now at Lisbon, formerly looked upon as an original composition imitated by Metsys, but M. Brising shows (p. 101) that the reverse was more probably the case. The absence of an index is regrettable; it is to be hoped that the author will add one to the revised reprint in preparation. W. H. JAMES WEALE.

ORIENTAL ART

MEDIAEVAL SINHALESE ART. By Ananda K. Coomaraswamy, D.Sc. Essex House Press. £3 3s. net.

THIS is a remarkable monograph, owing its richness and interest to an intimate sympathy with Eastern feeling and taste and knowledge of Western ideas, made possible by the double nationality of its author, as also by his association with an experiment in modern craft work in England and with the survival of the William Morris printing tradition at Chipping Campden, together with a strong and right appreciation of art work on craft lines. The 'luxe' form of the book, which has been very admirably printed at that press, need not prejudice the reader against its contents, which are quite adequate to the style in which they are presented. The following extract explains the character of the Ceylon people and their art.

'The greater part of the Sinhalese people, the hardy mountaineers of the interior, preserved their independence, keeping the foreigner at bay for more than 200 years after the first landing of the Portuguese. They have had their reward; for in spite of the progress of denationalization even amongst these, there are still preserved amongst them sufficient traces of the old national life, sufficient remains of skilled craftsmen's handiwork to enable us to form an estimate of the Sinhalese as a live and individual people with a national character and national art; an individuality and art which it is more difficult and often impossible to trace in the low-country districts long subjected to western influence.'

Mr. Coomaraswamy sets before himself the task of placing before the reader an account of the things for use and beauty which were made in Ceylon till not so very long ago, with the manner of their making, and also of the social and trade organization which made such production possible; and he has succeeded admirably.

Methods of work in wood, stone, ivory, pottery, lace, the metals and weaving, are treated of with much discovering of 'secrets,' and there are many illustrative wood-cuts in the text, besides the plates, which are numerous. No attempt is made to exalt this popular art of old Ceylon above its true level, which makes the book the more valuable.

All kinds of objects of daily use in religion, for the toilet, the furniture and fittings of a house, weapons, jewellery, ivory figures and plaques, come under consideration. The craftsman will find many old processes described, some of which might be of practical use. One may be mentioned, for it is a pity it should not be made the subject of experiment, now that there is renewed attention to decorative iron-work fittings for houses in this country. Before the local tradition of smelting iron is not nearly, but altogether, a thing of the past, Ceylon might possibly, it seems, reveal the Indian secret of a non-rusting variety like Chandragupta's wrought iron pillar near Delhi, which, after an exposure to wind and rain for fourteen centuries is unrusted, and the capital and inscription as clear and as sharp now as when put up fourteen centuries ago. Travellers may sometimes see the same remarkable quality in ancient external door-bolts in north Italy and Switzerland. The Ceylon processes and furnaces are described, but only a few old men understand the art. Illustrations of hinges like old English swan-necks, and a bird's head key plate deserve notice.

On the whole the minor arts form the subject of the book, which also, as has been said, gives an admirable picture of a simple state of society very much resembling present conditions in Burmah, except that there, too, it is Ichabod—the glories of native royalty have departed. The Ceylon craftsman cultivated his land for his maintenance and plied his trade for his pleasure and honour, something as Protogenes was content, according to

Pliny, with a cottage in a little garden. He belonged to a great caste of many grouped guilds working for king and religion. 'These artificers were never paid a daily wage nor required to work a given number of hours a day. I have had craftsmen working in my house in Kandy for weeks together, just as they once worked in the royal workshop. They only wanted money sufficient to buy food for themselves and their families. Food and gifts were their pay; for important work a gift of land.'

The detailed account of the craft processes is largely the result of Mr. Coomaraswamy's personal observation, and therefore very valuable; and it is, even for the non-technical reader, quite good reading, being interspered with folk-lore and first-hand traits of peasant life, records which science, civilization and commerce make it increasingly difficult to obtain, as the old life is gradually (or swiftly) destroyed.

The training of the craftsman and the kind of decoration which he learned are fully dealt with; and the admirable series of design motives, their origin, meaning and general elucidation, will be found most valuable by students of Indian and associated architectural and other ornament. We have been told that the author intends to carry his studies much further in these directions and shall look forward to the results.

A true free-hand drawing, like penmanship, was the foundation of a boy's training. The first copy set was Vaka-deka, a sort of leaf pattern, of which the curves and reverse curves had to be done in a particular manner and succession, as 'writing' may be learned at the L.C.C. schools now and as drawing was taught anciently by the Egyptians and now by the Chinese and Japanese. 'The method of setting about a piece of drawing is remarkable, and shows the strong visualising power of the painter, and his reliance on memory. In drawing a lion, a beginning is made with the muzzle, and the brush is carried thence round the whole outline, without preliminary sketching. . . . The drawing may or may not be good, but there is never any vagueness or hesitation about it.' 'At no time was the pupil taught to draw from nature. He was made free of the traditional idealised forms which have been handed down from generation to generation; much as the Gothic artist inherited the Freedom of the Tudor rose.' Those he had to learn to reproduce from memory. The wonderful acanthus-like leafage which he learned, among other things, makes one doubt whether the history of that ornament is known or written as yet.

The pupil had also to study certain canons of instructions and proportions. The collating and translation of these canons, called the Sāriputra, is a valuable addition to the literature of the East for Western readers.

Various copies of the original, intended for the use of the religious painters—like the Guild book used in different communities by the monk-painters of Mount Athos, discovered by Didron, one being in the Colombo Museum—were compared, and a considerable part is included in this work. Some of the directions are rather moral than artistic. 'No images of gold or other metal should be cast hollow within. The making of hollow images will ere long result in the loss of wife and wealth, and lead to quarrels and famine.' This is a caution that is often repeated. In spite, however, of 139 rules of perfection for the making of a Buddha image, we find that in another work to which reference is made, Sukrācrāya's 'Sukranitisāra,' meditation is insisted upon as essential to the 'imager.' There is also a potter's song, and rush mat weaving song[1]—both charming. Both the canons of Buddha-making and the songs are well worth reading.

In order that the form of an image may be brought fully and clearly before the mind, the imager should meditate; and his success will be proportionate to his meditation. No other way—not, indeed, seeing the object itself—will achieve his purpose.

The lover of popular art, of social simplicity, cannot but mourn with the author of this book that so much that he describes is no longer part of contemporary life. It was all before commerce—before commercialism 'successfully contested the village weaver's market' in the East, driving him from his loom, the craftsman from his tools, the ploughman from his songs, and divorcing art from labour. What is taking place in Ceylon is going on in India and all over the world. Mr. Coomaraswamy describes 'Progress' humorously (or pathetically): 'The purchase of xylonite combs made in Birmingham does not indicate any real advance upon the day when the craftsmen spent days and weeks on the elaboration of one varied and beautiful design. It is difficult sometimes to see where the advantage of the modern conditions lies, either economically or ethically.'

There is an appendix on the discussion of the Graeco-Indian influence. Mr. Coomaraswamy's views, and, we think, the decorative examples he furnishes, favour the opinion that Sinhalese art is largely independent of Gandhara and Bactria.

In the historical sketch which introduces the subject of the book, there are many quotations from the Ceylon epic, the Mahāvamsaya, the famous Pali chronicles in verse, begun in the fourth century A.D., and continued by later writers, the only at all reliable historical work that exists for India

[1] The mat song runs something as follows: 'Long ago King Sammata had no mat for his bed; when he told the Chamberlain of this the Chamberlain spake thus to the King 'There are living in these villages, here and there, women who can plait; I will go and fetch them quickly'—and there were no rushes ready and they had to be cut—and so forth.

which moreover gives, as the chronicler promises, 'delight' to the reader. For its episodes are full of colour. Heroic personages, splendid religious foundations, stately cities, glory, prosperity, piety fill the picture. We were prepared by the chronicle for the deeply interesting antiquities which archaeological research in Ceylon has brought to light in our day. Then the inscriptions (lately edited by the learned Epigraphist to the Government, Don Martino de Zilva Wickremasinghe) added their precious testimony; and the abundant detail of this book now fills up the outline provided by these documents, so that mediaeval Ceylon, no longer remote and strange, lives again before us.

C. J. HERRINGHAM.

MISCELLANEOUS

BOARD OF EDUCATION, SOUTH KENSINGTON, VICTORIA AND ALBERT MUSEUM.

(1) Catalogue of Illuminated Manuscripts. Part II. Miniatures, leaves, and cuttings. Paper, 1s. 3d.

(2) Ancient and Modern Furniture and Woodwork, vol. I. Paper, 1s. 6d.; cloth, 2s. 3d.

THE first of these official brochures is a catalogue, the second a handbook. This difference has never been marked plainly in the Museum publications. The catalogues are specific guides to whole collections; the handbooks, being historical, merely refer to some specimens, and are consequently useless as catalogues. This catalogue is illustrated sufficiently and clearly, the handbook copiously, but not so well. Both are very cheap, and within the Museum one-third cheaper still. (1) The catalogue is by Mr. E. F. Strange, assisted in the attributions and descriptions by Mr. S. C. Cockerell. It does both editors much credit. It contains a complete list of the fragmentary and single page illuminations belonging to the Museum, and Mr. Strange's good subject-index will assist in finding those wanted. Though it is the second part of the illumination catalogue, it is published first. Part I will contain a complete list of the intact illuminations which form entire books. The specimens comprised in the Travelling Class are not so indicated. They ought to be indicated in all the catalogues, for those specimens are seldom in the Museum at all. Fruitless enquiries and the officials' time in answering them would thus be saved. (2) The handbook is described as the late Mr. J. H. Pollen's, published in 1875 (itself condensed from his large book), revised and extended to two parts. He began it, and Mr. Lehfeldt finished it, adding a useful general index. This is Part I; Part II will appear later. The basis on which Mr. Pollen's original handbook is divided is not apparent, nor yet the utility of the table of Museum numbers, since they are arranged according to the dates of acquisition — surely a tortuous index. Such obscurities are probably due to old rules, and may be remedied during the current reformation of the Museum.

CATALOGUE OF THE COLLECTION OF ANTIQUE GEMS formed by James, Ninth Earl of Southesk, K.T. Edited by his daughter, Lady Helena Carnegie. Vol. I. London: Quaritch. With 17 plates. £1 10s.

THIS, the first volume of the 'Catalogue of Antique Gems' collected by the late Earl of Southesk, has been edited from his papers by Lady Helena Carnegie, and contains descriptions of the Egyptian, Assyrian, Syrian, Phœnician, Greek, Etruscan and Roman items in the collection. By the process of exhaustion we are led to suppose that the second will contain the 'antiques' of the Renaissance period; to that volume, as dealing with a branch of the art too much neglected by most writers on the subject, we look forward with pleasurable anticipation. The present portion of the catalogue includes one or two gems of the first rank (such as B 8, the burnt carnelian scaraboid with an archer testing an arrow, and C 6, a sard with the half figure of Dionysos). There are also many which, without ranking high as works of art, possess considerable interest for other reasons. E 32, the sard described as Priam, wearing a starred and laureated cap, is very probably an Emperor in the guise of Mithras, like that Commodus bust belonging to Mr. Salting, which was published by Sir Cecil Smith in THE BURLINGTON MAGAZINE, vol. xiii, p. 252. C 24 is not Aphrodite, but Athena Lemnia. No wonder Professor Furtwängler was interested in it. E 26 is an interesting example of an antique gem mounted in mediaeval times as the seal of a vestiarius. J 1 is certainly not Julius Caesar, but probably Augustus; and the inscription L LELIVS PERTINAC on J 2 (of the authenticity of which one would like to be assured) is probably an error for P. Helvius Pertinax, the true names of that Emperor. The descriptions, which are careful, are greatly enlivened by the owner's comments, sometimes politely deploring a difference in taste between the late Professor Furtwängler and himself, at others expressing his own enthusiastic appreciation of his treasures. 'This is one of the gems that I may almost say I love,' he exclaims, *à propos* of a sardonyx with a sphinx (H 5). With the exercise of a little imagination the reader can easily fancy that the late owner is showing him the collection. The plates are good. The appearance, within a few weeks of each other, of this volume

and Miss Hutton's Catalogue of the Wyndham Cook Gems is a welcome indication of the increased attention that is being paid to private collections in this country. G. F. H.

La Storia di Venezia nella Vita Privata dalle Origine alla Caduta della Repubblica. IV Edizione interamente rifatta. Parte Terza. Il Decadimento. Pompeo Molmenti. Pp. 535. Bergamo, 1908: Istituto d'Arti Grafiche.

Venice: Its Individual Growth from the Earliest Beginnings to the Fall of the Republic. By Pompey Molmenti. Translated by Horatio F. Brown. Part III—The Decadence. 2 vols., pp. viii 229 and viii 336. London: 1908. Murray, 21s. net.

In this the third and final volume of his history, Mr. Molmenti deals with the Venice of Amelot de la Houssaye, Saint-Didier, de Brosses, Freschot, Arthur Young, and Goldoni; of Canaletto, Guardi, Longhi, and Tiepolo; the Venice of the six-months carnival and the Ridotto. The learned author deals with the political conditions of this period of decline; matters affecting Church and State; finance, commerce and industry; scientific and literary movements; art; feasts and ceremonies; dress; holiday making in the country (*villeggiature*); family life; life of nuns in the aristocratic monasteries; life in the street; theatres; courtesans and adventurers.

The difficulty with which the art world of England is now face to face would have found a speedy solution in Venice. The lawgivers of the Republic were quite alive to the loss the State would sustain by the exportation of works of art. They kept a sharp watch on all that went on and prevented the removal of more than one object by methods which, impossible as they would be here in this twentieth century, were a matter of course in Venice, where the State and its welfare were the chief, if not the only, matters for consideration. Finally, in 1771 they ordered the compilation of a catalogue of the chief pictures in the city and formally prohibited their export. In this connexion Mr. Molmenti relates two instructive stories. In the seventeenth century, he tells us (p. 120), the black friars of S. Zanipolo, SS. John and Paul, were in treaty for the sale of Titian's *St. Peter Martyr* for eighteen thousand ducats, when the State intervened and forbad the sale under pain of death. This picture, by the way, is not included in Mr. Berenson's list of Titian's works in his 'Venetian Painters of the Renaissance,' but it is duly noted in 'Il Ritratto di Venezia,' published in Venice in 1684. The other story (p. 121) is of the Grimani, who had contracted to sell the statue of Mark Agrippa, one of the ornaments of their palace at Sta. Maria Formosa. It was on the point of being actually removed when the servant of the Inquisitors of State appeared, and taking off his cap addressed the statue in these terms:—'The supreme tribunal of the Inquisitors having heard that Sir Mark is about to leave the city has sent me to wish him and his excellency [Grimani] a pleasant journey.' It is hardly necessary to say that the contract was cancelled and 'Sir Mark' remained in Venice. Tassini, in his delightful 'Curiosità Veneziane' (*s.v.* Grimani), gave the later history of this statue, which was originally in the Pantheon at Rome. Count Michael Grimani, the last of the noble house which supplied Venice with three doges, Aquileia with two patriarchs, and Rome with two cardinals, died in 1864, and by his will left the statue to the municipality of Venice. In 1876 it was placed in the city museum.

Mr. Molmenti's work is so valuable, so necessary to students, that one regrets even more than ordinarily that there is no index either to the individual volumes or to the whole. The difficulty indeed of finding any particular matter suggests another criticism—that of the arrangement by periods, instead of by subjects, which makes it necessary to go through three volumes to find all that the author has to say on the subject in which one happens for the moment to be interested.

This volume is, as were its predecessors, handsomely illustrated: over six hundred illustrations are given of paintings, buildings, furniture, metal work, glass, gardens, life in the streets, in the house, in the monastery. There is a curious misdescription in the lettering of one of those on p. 75—the lace *chasuble* of S. Peter of Castello, once the cathedral, now the co-cathedral of Venice, is called a *cope*.

The English edition is not so rich in illustrations, only from eighty to ninety of those in the original being given: but there is a compensation in the paper, which is pleasanter for the reader than the 'art-paper' of the Italian edition. As we have said before, in our opinion Mr. Brown leaves too much untranslated: in spite of this, however, those who cannot read Italian must confess themselves to be deeply in his debt. E. B.

SMALL BOOKS

Messrs. Jack continue their cheap series of Masterpieces in Colour with volumes on Burne-Jones, Leonardo da Vinci, Van Dyck, Holbein, Whistler, Mme. le Brun, Rubens, Fragonard and Chardin, and considering the price (1s. 6d.) at which the volumes are produced, the coloured reproductions are not unsuccessful, especially in the case of painters (like Mme. le Brun) who were not really colourists. Rubens and Van Dyck, on the other hand, become almost unrecognizable, since the delicate tones and translucent browns

and greys upon which their effects depend defy rough and ready translation. The names of Mr. P. G. Konody, Mr. Haldane Macfall, Mr. S. L. Bensusan, Mr. T. Martin Wood, Mr. Percy M. Turner and Mr. A. Lys Baldry indicate the quality of the letterpress in the volumes.

From Messrs. Smith, Elder and Co. we have received a volume of verses, 'On the Oxford Circuit,' by Mr. Justice Darling (5s.), with illustrations by Austin O. Spare, which exhibit some fancy and the study of good models.

'The Humours of a Bohemian Sketching Club' (Otto Schulzer and Co.) is, as its title indicates, written lightly, and falls outside our proper province.

'The National Gallery.' 100 plates in colour. Parts I–XIII. London: T. C. and E. C. Jack. 1s. net per part. Joint editors, P. G. Konody, Maurice W. Brockwell and F. W. Lippmann.—We have delayed noticing this ambitious popular publication until the issue of some dozen parts enabled a fair judgment to be passed upon it. On the whole the verdict is favourable. It would be unfair to expect from cheap reproduction in colour the same degree of success which more expensive facsimile processes have recently shown to be possible. That the colour reproductions in this work should in most cases be tolerable, and, in a few cases—*e.g.*, the early Flemish school—quite good, is distinctly creditable, though the publishers would have been wise not to attempt to render in colour such things as Titian's *Bacchus and Ariadne* on a scale of some six inches square. On looking through the text every critic will find something to disagree with, but the disagreement will be almost always in matters of opinion rather than in matters of fact, for we note a number of instances in which the editors have kept themselves so well abreast of current information that the book represents an advance upon other handbooks to the gallery. Sections like that on the German schools are really valuable summaries of contemporary knowledge, and we think the publishers deserve considerable credit for making what is ostensibly a popular book a real summary of accurate and up-to-date information. The section on Rembrandt is somewhat discursive and confused, with the result that one or two questions raised by pictures in the gallery are not adequately discussed. Nor do we by any means agree with the editors on many other points relating to the Italian schools. But, as we have said, these differences are chiefly in matters of opinion, and on the whole the book must be commended as reaching a standard to which no popular manual of the National Gallery has hitherto attained.

NEW PRINTS

ROMNEY at his best is a painter of singular charm, and the attractive qualities of his art are well conveyed in the large plate of the *Countess of Warwick and her Children*, which has just been mezzotinted by Mr. J. B. Pratt for Messrs. P. and D. Colnaghi (£10 10s. net). The picture is one of Romney's more important efforts, the three figures of the mother and her children being viewed in the setting of architecture, curtains and landscape, which was perfected, if not actually invented, by Van Dyck. Such a mezzotint must inevitably challenge comparison with the great mezzotints of the eighteenth century, and in some respects the modern work may claim an advantage, notably in the more exact rendering of tones and textures. The change corresponds, perhaps, to the increased accuracy which the camera has imposed upon our vision, although we may have to admit that with it is found a certain lack of the force and freedom and freshness which the older and less conscientious method permitted. The edition is limited to three hundred proofs.

RECENT ART PUBLICATIONS *

ART HISTORY

CAPART (J.). L'art égyptien: choix de documents accompagnés d'indications bibliographiques. Brussels (Vromant), 10 fr. 100 plates.

CALLARI (L.). Storia dell' arte contemporanea italiana. (9 × 6) Rome (Loescher), l. 8.

HAGER (G.). Heimatkunst, Klosterstudien, Denkmalpflege. (10 × 6) Munich (Rieger), 6 m. A vol. of 486 pp. upon various branches of Bavarian art-history, monastic architecture, etc.

HEVESI (L.). Altkunst–Neukunst, Wien, 1894-1908. (10 × 6) Vienna (Konegen), 11 m. Reprinted articles, mostly upon Viennese art exhibitions and artistic personalities, under the headings: Altwien, Neuwien, Vermischtes, Männer and Werke. 600 pp.

MAUCLAIR (C.). La beauté des formes. (8 × 5) Paris (Lib. Universelle), 3 fr. 50. Studies upon Ingres, Delacroix, Sorolla, Sargent, E. Laurent, H. Rivière, Steinlen, 'la femme dans l'œuvre de Manet,' etc., etc.

SCHIAPARELLI (A.). La casa fiorentina e i suoi arredi nei seco XIV e XV. Vol. I. (9 × 6) Florence (Sansoni), l. 7. Illustrated.

WEIBEL (W.). Jesuitismus und Barockskulptur in Rom. (12 × 8) Strasburg (Heitz), 6 m. 10 plates.

TOPOGRAPHICAL ANTIQUITIES

PETRIE (W. M. F.). Memphis I. With a chapter by Dr. J. H. Walker. (12 × 10) London (School of Archæology in Egypt, University College), 25s. net. 54 plates.

HARTMANN (R.). Der Felsendom in Jerusalem, und seine Geschichte. (12 × 8) Strasburg (Heitz), 4 m. 50. 5 plates.

MAUCERI (E.). Siracusa e la valle dell' Anapo. (11 × 7) Bergamo (Istituto d'Arti grafiche), l. 4. 180 illustrations.

HALLAYS (A.). Avignon et le Comtat-Venaissin. (11 × 7) Paris (Laurens), 5 fr. 'Les villes d'art célèbres.'

Brasenose College Quatercentenary monographs. Vol. I. General. (9 × 5) Oxford (Blackwell). Includes: Architectural history of the buildings, by E. W. Allfrey; the college plate, the college pictures, by A. J. Butler; the name and arms, the Brazen Nose, etc., by F. Madan; etc., etc. Illustrated.

* Sizes (height × width) in inches.

Recent Art Publications

ARCHITECTURE

MASPERO (G. C. C.). Les temples immergés de la Nubie. Rapports relatifs à la consolidation des temples. 1ere livraison. (14×10) London (Quaritch), 32s. Phototypes, etc.

STEVENSON (J. J.). A restoration of the Mausoleum at Halicarnassus. (10×7) London (Batsford), 2s. 6d. net.

PORTER (A. K.). Mediæval architecture: its origin and development. (10×7) New York (Baker & Taylor Co.); London (Batsford), 63s. net. Illustrated.

PORÉE (C.). L'abbaye de Vézelay. (8×5) Paris (Laurens), 2 fr. 96 pp., illustrated.

SLEUMER (H. J.). Die ursprungliche Gestalt der Zisterzienser Abtei-Kirche Oliva. (12×9) Heidelberg (Winter). Supplement to the 'Zeitschrift für Geschichte der Architektur.'

LEHMANN (H.). Das ehemalige Cisterzienserkloster Maris stella bei Wettingen, und seine Glasgemälde. Second edition. (8×5) Aarau (Sauerländer). Illustrated.

Il duomo di Firenze. Documenti sulla decorazione della chiesa e del campanile tratti dall' archivio dell' opera, per cura di G. Poggi. Parti I-IX. (11×8) Berlin (Cassirer), 12 m. 50. 'Italienische Forschungen,' vol. 2, of the German Art-Historical Institute at Florence.

SUPINO (I. B.). L'architettura sacra in Bologna nei secoli XIII e XIV. (10×7) Bologna (Zanichelli), 10l. Illustrated.

ANDERSON (W. J.). The architecture of the Renaissance in Italy. Fourth edition revised and enlarged. (9×6) London (Batsford). 12s. 6d. net. Edited by A. Stratton, A.R.I.B.A.; copiously illustrated.

BIOGRAPHICAL WORKS AND MONOGRAPHS

MAUCLAIR (G.). Victor Gilsoul. (10×8) Bruxelles (van Oest), 12 fr. 'Collection des artistes belges contemporains.'

MOES (E. W.). Frans Hals, sa vie et son œuvre. Traduit par J. De Bosschere. (12×9) Brussels (van Oest), 15 fr. 50 plates.

BRISING (H.). Quinten Matsys; essai sur l'origine de l'italienisme dans l'art des Pays-Bas. (10×6) Upsala (Almquist and Wirksell).

ROBERT (C.). Pausanias als Schriftsteller. Studien und Beobachtungen. (10×6) Berlin (Wiedmann), 10 m.

SERRA (L.). Domenico Zampieri detto Il Domenichino. (12×8) Rome (Calzone). 73 illustrations.

PAINTING

FIERENS GEVAERT (H.). La peinture en Belgique: les primitifs flamands. Tome II. H. van der Goes; Justus de Gand; le maître de la légende de Sainte Lucie; S. Marmion, H. Memlinc; Gérard David et son école. (14×10) Brussels (van Oest), 15 fr.

CARMICHAEL (M.). Francia's masterpiece. An essay on the beginning of the Immaculate Conception in art. (8×5) London (Kegan Paul), 5s. net.

TAMBURELLO (G.). S. Maria La Nuova. Cenni illustrativi sulle opere d'arte in pittura nel duomo e in talune chiese minori di Collesano. (8×5) Palermo (Stab. tip. lit. dell' Impr. Gen. d'Aff. e Publ.), l. 1.

BELLEMÈRE (J.). Le Musée d'Amiens; etude critique. (8×5) Amiens (Léveillard). A critical booklet of 72 pp. upon the municipal picture gallery.

The water colours of J. M. W. Turner. Text by W. G. Rawlinson and A. J. Finberg. Foreword by Sir C. Holroyd. London ('Studio' special number), 7s. 6d. net. 30 coloured plates.

BATHURST (Earl). Catalogue of the Bathurst collection of pictures. (12×9) London (privately printed). Photogravures and phototypes.

ILLUMINATED MSS.

Le miniature della Topografia Cristiana di Cosma Indicopleuste. Codice Vaticano greco 699. Con introduzione di Mons. C. Stornajolo. (19×18) Milan (Hoepli, for the Vatican Press), £5. 65 phototype plates, 1 in colour.

HESSELING (D. C.). Miniatures de l'Octateuque grec de Smyrne. Edition phototypique. (14×10) Leyden (Sijthoff), 54 m.

ENGRAVING

SCHMIDBAUER (R.). Einzel-formschnitte des fünfzehnten Jahrhunderts in der Staats-, Kreis- und Stadt-bibliothek Augsburg. (15×11) Strasburg (Heitz), 60 m. 33 reproductions, some in colour.

KOEGLER (H.). Einzelne Holz- und Metalschnitte des fünfzehnten Jahrhunderts aus der Universitätsbibliothek in Basel. (15×11) Strasburg (Heitz), 30 m. 22 facsimiles, mostly coloured.

MISCELLANEOUS

SANTACANA ROMEU (F.). Catalec illustrat del Museu Santacana de Martorell. (13×9) Martorell (the author, 3 Rambla de Canaletas), 40 pesetas. 62 plates, many in colour.

JONES (E. A.). Illustrated catalogue of the collection of old plate of J. Pierpont Morgan, Esquire. (15×11) London (Bemrose, privately printed). 97 photogravure plates.

Japanische Kunstwerke: Waffen, Schwertzieraten, Lacke, Gewebe, Holzschnitte. Sammlung Moslé. (9×6) Berlin (Kgl. Kunstgewerbe-Museum).

FREMY (E.). Histoire de la manufacture royale des glaces de France au XVIIe et au XVIIIe siècle). (9×6) Paris (Plon Nourrit).

RICCI (S. de). A census of Caxtons. (11×9) London (Bibliographical Society). One engraving, and facsimiles.

COBDEN-SANDERSON (T. J.). Catalogue raisonné of books printed and published at the Doves Press. (9×7) Hammersmith (Doves Press), 5s.

DOUMERGUE (E.). Iconographie calvinienne. Portraits gravés; médailles. (14×9) Lausanne (Bridel), 30 fr. Illustrated.

ART IN GERMANY, AUSTRIA AND SWITZERLAND

THE Shack gallery in Munich, belonging to Emperor William II, will be soon closed for some time, pending transportation into its new home, which is the new Prussian Legation buildings, near the National Museum on the Prinzregenten Street. The Museum is to be reopened on the 19th of September, in the presence of the Emperor, it is said.

The late Alderman Lüders of Görlitz has left £12,500 to this city for the purchase of paintings and sculptures.

The Kaiser Friedrich Museum at Berlin has just purchased at a high figure the wonderful wax bust of a young woman, ascribed to Leonardo da Vinci or his school, three reproductions of which appeared in the May issue of THE BURLINGTON MAGAZINE. A further noteworthy accession is a fine predella (formerly in the Farrer and Fuller-Maitland collections) by Fra Angelico de Fiesole, representing the lamentations of monks at the death of St. Francis. The Kaiser Friedrich Museum at Berlin has also bought part of a predella by Benozzo Gozzoli shewing the *Miracle of San Zeno*. This picture, formerly in the Kann Collection, was once attributed to Masaccio, then to Pesellino. It was painted 1461-2 for the Madonna picture now in the National Gallery at London, on behalf of the Confraternity of the Purification at Florence. One of the Ashburton Rembrandts, being the *Bust Portrait of a Young Man* in an oval, fully signed and dated 1633, has passed, through the mediation of

two firms of dealers into the collection of Mr. Charles von Hollitscher, of Berlin, for £20,000.

The Gallery at Dresden has purchased a fine Monet, a river scene, painted during his middle period. Many other modern paintings have, as usual, passed into the possession of various museums; for example works by L. Dettmann, F. Mackensen, H. von Bartels, the late A. Schmidt-Michelsen, K. Heel, and C. Palmié—most of these landscapes, or what formerly would have been called 'vedute'—into that at Brunswick, and a canvas by Max Liebermann into the Kestner Museum at Hannover.

The Municipal Museum at Frankfort-on-the-Main has acquired the 'Meisterbuch' of the Goldsmith's Guild of that city. Its 637 leaves contain numerous designs for jewellery, plate, etc., many of them with biblical scenes on them. The binding is covered with small specimens of the gold and silversmith's craft.

The museum at Brünn has in this 34th year of its existence been enlarged by the addition of a Print Room. The textiles have been re-arranged, and an educational establishment is connected with the museum, as was formerly the case at South Kensington.

A drawing by Dürer showing the *Virgin on the Crescent* and dated 1513 has been added to the Dürer portfolios at the Berlin Print Room.

THE GERMAN 'SALONS' OF THE YEAR 1909—I

IT is a strange anomaly that, while almost everybody pretends to decry exhibitions and especially the great annual picture marts in each of which one or more thousands of works of art are shown to an half-stunned public, more and more of such functions spring up from year to year. Originally the 'Glaspalast' at Munich and the 'Lehrter Bahnhof' at Berlin enjoyed a monopoly: with the rise of the 'Secessionists' the number of annual shows was doubled. Then came Dresden, then Darmstadt, and pretty soon similar institutions at Düsseldorf and especially at Vienna, which had been allowed to decay, were rejuvenated and grew particularly interesting. Special occasions, such as centenary celebrations, have induced towns like Mannheim and Cologne to erect exhibition palaces and enter the lists. The newest departure is that the great watering-places Wiesbaden and Baden-Baden have hit upon the device of arranging large fine-art shows, as a special bait for their international *clientèle*.

Baden-Baden has already held, for a number of years, its so-called 'Salon.' But this was in some sense a private enterprise and not upon an equal scale with the first 'Deutsche Kunstausstellung, Baden-Baden, 1909,' held in a specially erected municipal edifice. The building is of moderate dimensions but pleasing design: there are only twelve rooms, and this year just under 450 exhibits. Only living artists are represented, and, as, is natural, the majority hail from South Germany, more particularly from the State of Baden. Many pictures, of course, that have been shown elsewhere are to be seen upon the walls of this show. If an artist desired to be well represented with new work in each of the annual German picture shows nowadays, he would have to create from eight to ten master works a year.

What the exhibition lacks in extent, it makes up for in quality. With the reservations already made, it may be considered to represent very fairly the standard of modern art with us. There is very little that might well be missed, and the jury have done their work of selection and arranging very well.

About twice as large as that at Baden-Baden, the first 'Grosse Kunstausstellung, Wiesbaden, 1909' still belongs to the more modest functions among this year's output. The new building is the joint production of the architects Werz and Huber and the painter H. Völcker. The ground plan amounts to a simplification and reduction of that of the 'Lehrter Bahnhof' Exhibition Building at Berlin.

This year's show has likewise been restricted to German art, with the single exception of a portrait by Neven du Mont, who, however, was a German by birth. But beside the work of living artists there is a 'restrospective' department, and applied art has also been admitted to a large extent. J. Alt, Boecklin, Burnitz, Feuerbach, Leibl, Leistikow, Lenbach, Marées, Menzel, Victor Müller, Scholderer, and Schuch are the deceased artists represented—a good selection as will be readily admitted: here, too, the 'national' rule has been waived in the instance of Courbet, of whom there are a *Hunting Piece* and *The Rocks of Etretât* (1870) on view. The Wiesbaden Committee evidently began upon their work earlier than that of Baden-Baden, for they secured pictures by Klimt and Klinger, and an interesting collection of works by A. Faure, of Stuttgart, Liebermann, Schmurr (one of the most promising among our younger painters, for whom it is safe to predict a great future), Schönleber, Steinhausen, Thoma and Trübner. The general character of the show, withal, presents more of a motley appearance than that at Baden, and the jury, especially in the case of the Black and White, does not seem to have been as strict.

The 'Grosse Kunstausstellung, Düsseldorf, 1909' —Grosse (great), by-the-bye, seems an inevitable adjective in the official title of every Fine Art Exhibition nowadays—is in size halfway between the two already mentioned. It is likewise restricted to contributions from living German artists (with the exception of the late Menzel); the standard is perhaps not quite up to that of the other two; a large exhibit of architectural designs, plans and views constitutes a special feature. The get-up and the typography of the catalogue are

matters to which much attention has been paid with us of recent years. The Düsseldorf catalogue this year is very pretty to look at, though it was a mistake to arrange the black and white and the paintings in one single alphabet of artists' names, and a still greater one to print only numbers under the illustrations in place of the titles with the names of the artists.

The important exhibition of the year at Düsseldorf is, however, not this one but the Exhibition of Christian Ecclesiastical Art, which has been preparing for a long time. There have been some decades, during which very few artists of real significance upon the Continent did anything in the way of church decoration. The object of the present show (which was preceded by smaller ones at Vienna and in 1907 at Aix-la-Chapelle) has been to display the position of recent art in this connection and to direct the attention of living artists with renewed energy towards this field for activity. There is also the usual historical exhibition, and it is exceedingly good this time. The Goldsmith-work of Anton Eisenhoit is one of the main sights in this department. The Barock and Rococo Art of Austria is beautifully in evidence, and there are also many fine objects assembled from Rhenish churches and collections. The whole function is an international one; England, France, Belgium, Holland and Switzerland have contributed largely.

This exhibition has been mapped out on rather a larger scale than could be compassed within the space of time available, and this is apparent notwithstanding the fact that the opening of the exhibition was postponed for more than half a year. One of the principal points which the committee held in view was the idea of offering instruction, and indicating channels for the development, or rather, inception, of a new style of ecclesiastical art. They accordingly included numerous exhibits which were to serve as warning examples, how the matter ought not to be taken in hand. The mass of material has been too great to be handled properly within the given time, and the exhibits are thus occasionally confusing. Neither artists nor the public can well keep good models and bad apart, nor profit by the juxtaposition of the old and new exhibits, as was originally intended.

In all other respects the show is of paramount interest, most decidedly worth a visit, and even the catalogue is worth having as offering a sort of general view of what is doing at present in the way of religious art.

One room is devoted to Von Gebhardt and Uhde: these two with W. Steinhausen are the three German representatives of religious art, 'Kat exochen' in our age. Paintings by Böcklin, Thoma, Klinger, and many others are highly valuable works of Biblical Art: but in the entire output of each man they are scarcely more than episodes, while the above three are really religious painters at heart. Louis Corinth has also a room to himself, but his art, good as it is in itself, departs strangely far from the accepted spirit of religious feeling. The rooms devoted to the Javanese Toorop, to Puvis de Chavannes, to Watts and Crane, to Henry Wilson, show a good deal more of this. Eugène Burnand and R. Seuffert fail to convince you of their sincerity. Maurice Denis, F. Khnopff, A. Besnard, call for special study.

The main burden of the show lies with the men and the societies whose aim it is not merely to further religious, but ecclesiastical art; in other words, with the decorative and mural painters, the architects and the masters of applied art. The School of Beuron has not done itself quite justice this time, the Semper-Bund of Düsseldorf clings too much to obsolete forms and superannuated ideals. There is much promise of good in the work of the Dresden men, Gussow, Gross, Rössler, and especially in that of the members of the Deutsche Werkbund, Bartning, Ehmcke, Klingspor, A. Müller, Th. Fischer, Thorn-Prikker, K. Moser, E. R. Weiss, M. Läuger, J. M. Lauweriks, etc. Toorop belongs to this society, as does also P. Behrens, whose one-man show is one of the features of the exhibition. There is also a cemetery by W. Kreis, which deserves especial praise.

The Exhibition Palace at Dresden is occupied this year by a huge International Exhibition of Photography and Chemigraphy. The affair, which has been carefully prepared for years, is exceedingly full of interest, containing various scientific departments, for example, photography in the service of medicine, Röntgen photography, Police photography, and an ethnographical and anthropological section. Three large establishments, the Academy of the Arts of Reproduction at Leipsig, the Lette Verein at Berlin and a similar concern at Munich have contributed most extensive and well-arranged exhibits, explaining all imaginable processes of photo-chemical reproduction (autotypes, halftones, photogravures, colour prints, etc., etc.) in all their stages. That professional portrait photography of all countries and times is well represented goes without saying. The same holds true of amateur photography or of the work of the Artist-photographers, as they like to call themselves. Two large halls contain a splendid collection, styled the International Photographic Salon, of the finest work which artists of the camera have done during the past decade. Eighteen gentlemen belong to this society, of whom eleven are American, three British, two French, two Austrian. One of the Americans at least has settled in Munich, and may thus be half claimed by Germany. The highly dramatic, striking portraits (Taft, Roosevelt, Lenbach, Rodin, B. Shaw, Eleonora

Duse, R. Strauss, etc.) by Steichen (New York), the captivating *genre pictures* by Clarence White (New York), and the *Dutch landscapes* and *New York views* by Stieglitz (New York) are among the most fascinating exhibits, and in most cases have a distinctive note about them, that belongs peculiarly to the camera. This is the kind of work which is so much more satisfactory than the other, in which the amateur photographer simply tries to vie with the painter, and naturally falls short of success. J. Craig Annan (*Stirling Castle*) and Heinrich Kühn (*Child's portrait*, a wonderful *Still life* of fruit, etc.) too are specially worth notice; though, for that matter, there is very little in these rooms which does not deserve attention, and which has not the strongest possible claim to be considered in the same light in which one looks upon a work of art. The initiated know how very small the percentage of purely mechanical work is in these productions, and that most of them have taken their authors weeks and months of the same kind of intelligence, skill and feeling that the painter's creation is based upon.

Simultaneously with this, Dresden boasts of a very interesting and good water-colour exhibition held in the Academy Buildings. The term water-colour exhibition is somewhat of a misnomer, since all manner of colour work (pastel, miniature, even tempera on canvas) except oil painting is included. This exhibition is international, there are about 750 exhibits, including almost a hundred bronzes which serve excellently to decorate the rooms, and the show has been very well arranged. Belgian and Dutch masters like Reckelbus, Leempoels, Baseleer, Luijten, Marcette, v. d. Waaij, Bastert, Mesdag, Kever, Apol, etc., have sent large works, which display great technical skill and are strikingly effective; the Belgians, however, occasionally and quite unnecessarily transgressing upon the province of the painter in oils. Among the British artists represented I note M. Sheard, Lamorna Birch, D.Y.Cameron, J.R.Reid, Whitelaw Hamilton, Jessie M. King, W. Gay, R. W. Allan; among Frenchmen, A. Delaunois, P. Signac, M. Boutet de Monvel, A. Aublet, E. Vuillard, G. La Touche, J. L. Raffaelli. Khnopff sent four especially beautiful delicate water-colours. The Austrian rooms constitute a special feature of this very good show. There are to be seen delightful water-colour illustrations for Fairy Stories and Song Books by Lefler and Urban. There is a refinement of taste apparent in the colour scheme of this work, which can scarcely be matched to-day outside Vienna, and among other worthy representatives of this style the delicate, fascinating W. Hampel, G. Klimt, and E. Orlik must be mentioned.

The Grosse Ausstellung, Berlin, 1909, at the Lehrter Bahnhof has been steadily improving for some years past now. The jury has again been stricter and this time has admitted about 300 works less than last year: yet there are as many as 1,860 exhibits on view. The arrangement is good, the general plan remaining the same as that of last year, a few rooms having been redecorated. The frosty 'hall of honour' has been discarded this year, and filled with a collection of portraits of artists, mostly self portraits, covering a range of about a hundred years. The idea was a good one, but it looks as if the Committee had hit upon it too late to bring together a really representative and first-class collection. As usual there are several one-man shows, which go far to enliven such a huge exhibition as the Berlin Lehrter Bahnhof always will remain. The architect Hoffmann, the Dresden painters Hans Unger and O. Zwintscher, the cartoonist R. Reinicke, the late sculptor F. Lepcke, and the painters F. Hoffman-Fallersleben, K. Boese, G. Schönleber, L. Dettmann, O. H. Engel and H. Vinnen have been accorded such one-man shows. The exhibition is mildly international, one of the most interesting rooms being a British one, to which Augustus E. John contributes *Nirvana*, *Seraphita*, *Childhood of Pyramus*; C. Ricketts, *The Man with the Mask*, etc.; Ch. H. Shannon, *The Blue Boy*, *The Pearl*. There are also some works by the late Conder, by W. Sickert and Whistler's *Cremorne Gardens* to be seen here. Sargent has sent four canvases, but all of them late work. La Touche, Roll, Aman-Jean, Cliot, Marec are some of the few Frenchmen who have sent in work.

The barriers between the two great groups of German artists have been broken down and men like C. Bantzer, Mohrbutter, Sintenis, etc., who once were important members of the Secessionist Societies, now send their work to the Lehrter Bahnhof.

The catalogue is a tasteful bit of printing, well suited to the higher degree of taste evinced in the arrangement of these exhibitions as they continue from year to year. H. W. S.

ART IN AMERICA

CUSTOMS OFFICERS AS ART CRITICS

At the moment of writing, the Payne Tariff Bill is not yet law, and the art of the Old World is still taboo in the New. It would be rash to predict whether anything will come of the proposal, in the original form of this bill, to admit duty-free all works of art over twenty years old. If this clause is passed it will have one curious result, that neither the American nor the English press has adequately recognized. It will bring to an end the authority of Government officials as art critics.

At present America enjoys the advantage of having many of the most troublesome aesthetic problems finally decided by Customs appraisers

and the judges of circuit courts. Their rulings have made plain, for instance, the limits of true decoration. Thus, it has been determined that plaster of Paris statuettes are manufactures, not decorated earthenware. Certain common brown earthenware figures in the form of pigs, with the back corrugated and the head dipped in a salt glaze, were at first assessed at 60 per cent. as decorated earthenware, but the appraisers sustained the claim that they should have been classified as common brown earthenware at 25 per cent. A plaque on each side of which a lithographic picture has been pasted, when the edges have been painted over to blend with the lithographs, does not thereby become a painting, but remains a manufacture of metal. Connoisseurs should take notice that a picture printed from a plate is essentially a commercial article. Accordingly an American lady artist, whose skill had won her the medal of the Legion of Honour from the French Government, was dismayed, on returning to her native land, by the discovery that her etchings were not works of art.

The American Customs officials possess a series of lucid instructions for their guidance in dealing with imports of alleged statuary and sculpture. Generally speaking, these imports are to be classified as art products if they possess qualities that convey 'a pleasing and artistic impression' to the average man, whether experts consider them of high order or not. But there are technical distinctions that it is important to observe. All 'sculpture,' to be worthy of the name, must either be cut in stone or cast in metal. Gérôme's statuette, *Bellona*, being of ivory and bronze, was excluded from this category. Similarly nothing made of wood can find a place in the art schedules. Some years ago a Roman Catholic church at Galveston was importing several carved wooden pieces and claimed free entry for them as 'church statuary'—statuary intended for ecclesiastical purposes being exempt from the normal tax of 20 per cent. The claim was disallowed, and these particular imports had to pay 35 per cent. as manufactures of wood. Bas reliefs, again, do not come under statuary, so while it is possible to import a statue by a third-rate sculptor at 20 per cent., a relief by Michelangelo would have to be entered as a manufacture of marble with a 50 per cent. duty. It should be noted, too, that the term 'statuary' applies only to the representation of the forms of human beings and animals, and does not include representations of inanimate things, or of conventional or architectural objects.

The wooden carvings aforesaid are not the only kind of ecclesiastical article that has made demands upon the intelligence of the appraisers. Religious paintings done on canvas with aniline colours are pronounced to be not paintings within the meaning of the Act, in which case they would be dutiable at 15 per cent., but manufactures of cotton at 45 per cent. This ruling is based on the fact that the only paintings recognized as such in the art schedules of the tariff law are those that are done in oil or water colour. Not many years ago the Church of Our Mother of Sorrows in Philadelphia imported three altars of pure white Carrara marble carved in the Byzantine style. On these the heavy tax of 50 per cent. was assessed as manufactures of marble, but the appraisers' board subsequently permitted them to be set down as works of art. A sanctuary lamp for another church was not allowed this privilege, in view of its being primarily intended for a useful purpose. A protest against the classification as jewellery of certain small crucifixes made of metal and mother of pearl was sustained on the ground that they were designed for religious use and were not ornaments. It was pointed out that sisters in religious communities who used such crucifixes were restrained by their vows from wearing jewellery. Rosaries of wooden beads are declared to be manufactures of wood, not articles composed of beads.

Archaeology rarely obtrudes itself upon the American Customs, and the officials are therefore to be excused if they suffer from a momentary confusion in dealing with it. The other day there was imported a stone slab, four feet by five, dug out of a royal palace in Nineveh. On it had been carved the portrait of a king, accompanied by an inscription in Assyrian characters covering about half the slab. The first official upon whom fell the task of appraising it assessed the slab as a manufacture of limestone at 50 per cent. Ultimately the courts supported the contention of the importer, who insisted that it was a manuscript, and should therefore be admitted free. The appraisers changed their minds as to an Egyptian mummy, first setting it down as a manufactured article and afterwards as an anatomical preparation.

Occasionally the combination of art and literature in a single product raises a question for the appraiser. The privilege of free entry, which is granted to 'books printed exclusively in a language other than English,' was claimed for a publication entitled 'Kunstschätze aus Tirol,' a portfolio of pictures of old houses in Tyrol with five or six pages of a descriptive index. As the evidence showed that the printed matter was not essential to the value of the plates, which were issued mainly to furnish suggestions for architects, designers, and decorators, it was held that the book should pay the 25 per cent. duty to which it would obviously have been liable if it had consisted of the pictures alone.

From a study of these and other Customs' decisions one thing at any rate becomes perfectly clear—that nothing imported from Europe more truly deserves to be called a work of art than the Dingley tariff itself. HERBERT W. HORWILL.



MADONNA AND CHILD. BY FRA ANGELICO. IN THE POSSESSION OF MR. J. PIERPONT MORGAN.

EDITORIAL ARTICLE

THE RACIAL ASPECT OF COLLECTING

DURING the past few months we have referred more than once to the conditions under which works of art were studied and appreciated in Germany and in America. In contemplating these questions it is impossible for the eye not to be attracted in some degree by the scientific scholarship of the one and by the overwhelming wealth of the other. Yet the fame which these two nations have so justly achieved in the world of art patronage would be no lasting fame were it based merely upon wealth and scholarship. Colossal fortunes, like supreme knowledge, come with exceptional men and exceptional circumstances: a change of trade routes or of political conditions may diminish the one; of the other no man can predict that one generation of great scholars will necessarily be followed by a second. The ultimate fate of works of art thus depends upon qualities which lie deeper, which are inherent in the race, however greatly at one time or another the existence of exceptional men may seem to modify them.

We associate the glories of Italian art only with the munificence of a few great Popes, princes and financiers, overlooking the countless prelates, courtiers and men of business who shared the tastes of the magnates of the time, and gave the nation that pre-eminence in art patronage which is still Italy's chief glory. A few French monarchs and a few French noblemen occupy a similar prominence in France, but there the appreciation of art for two hundred years has been a national tradition, so potent that even now there is perhaps no country in the world where collectors of one kind or another are so numerous.

When we turn to the countries which, for the time at least, have succeeded France and Italy as patrons of art, we are not without some means of forecasting their future achievements in the same field. Taking America first, we are compelled to note a certain discrepancy between the tone of European criticism and the tone of the chief writers upon art in the United States. In Europe, America is synonymous with the group of great American collectors: a group possessing resources such as no art patron has ever possessed in the past, acting in a large measure under the advice of recognized experts, and thus able to boast of accumulating in a comparatively short space of time a number of masterpieces which would be the envy of any European gallery.[1] The sumptuous catalogues which have from time to time been published privately, and the first volume of the monumental work of Mr. Lafarge and Mr. Jaccaci[2] indicate sufficiently the character of these acquisitions. We know, too, that on a somewhat less princely scale large collections, notably of modern French paintings, are in process of formation by men whose names are not as yet so universally in men's mouths as are those of the great kings of American finance.

At this point, however, we come to an abrupt pause. Though critic after critic in America has attempted to impress upon his fellow countrymen that the arts of the present are as deserving of support as the arts of the past are priceless, their efforts do not seem to have been crowned with any very wide success. One and all write with a certain despondency, as men engaged upon a difficult if not impossible

[1] Dr. Bode's remarkable article in "Der Cicerone" for July (Leipzig: Klinkhardt & Biermann), shows that England is not a solitary victim, but that Germany and France are also being despoiled of their treasures at an alarming rate.

[2] 'Noteworthy Paintings in American Private Collections.' See THE BURLINGTON MAGAZINE, vol. xii, p. 326 (Feb., 1908).

task, labouring in a civilization where their own enthusiasm or achievement is certain to be neglected or misunderstood by the busy crowd around them. Just as the serious study of art history seems to be confined to two or three select centres, so the patronage of modern art in America appears to be confined to the artists' immediate circle, so that, until a man has been before the public for many years, substantial success can only come by accident or caprice.

The vast extension of building operations in America has given the good architect a much stronger hold on the community, and the monumental sculptor has benefited with the architect. But the position of the painter has remained unsatisfactory. The eager pursuit of success by men and of pleasure by women leaves no time for the quiet contemplation which a work of art demands from its possessor. Life in the United States would seem to be too strenuous for all except the few who rise above its luxurious necessities. All lesser men must live in sumptuous trains and sumptuous hotels, where collecting would be an absurdity. Thus, when we once look below the select circle—not more than a few hundred in all—of those who can afford to take a leisurely interest in beautiful things, American art patronage ceases abruptly ; and, until the nation changes its national habits, the American painter's life will continue to be one of disappointment and self-sacrifice. If by any chance the existing limited group of wealthy collectors and serious students should be succeeded by a generation with different interests, the artistic reputation of America would be in danger of vanishing altogether.

Manners in England have so rapidly been approaching the American ideal that a similarity of attitude here towards the Fine Arts is not a matter for surprise ; although a past tradition of patronage still makes the arts a possible topic for gossip in good society, long after all active and practical interest in them has disappeared. Were it not for the steady appreciation displayed by a small section of educated and independent persons, the living artist in England would fare ill. Nevertheless, the number of English people who will look at pictures and talk about pictures is still considerable, and a slight increase of knowledge in this class of exhibition visitor might easily develop, out of the vast crowd of picture gazers, a new group of picture collectors on a modest scale.

In Germany this development has already taken place. Art collecting there has long ceased to be a monopoly either of the princely families or of the great financiers who succeeded them in the field. The German love of home life, united with a just national pride in German achievements and with a general increase of wealth, has produced an extraordinary movement among the merchant and professional classes towards better housing and more intellectual surroundings. In some respects the movement might be compared to the similar movement in England half-a-century ago, when water-colours were freely bought for suburban villas, and canvases from Burlington House for the mansions of Lancashire cotton spinners.

But the movement in England was superficial : it implied generosity often, ostentation sometimes, but rarely or never real study or scholarship. The art movement in Germany is more rationally founded. Rightly it begins with architecture ; from architecture it proceeds to furniture, and so to pictures as the necessary complement or climax of a decorative scheme. Whether all the efforts made in

these fields are as sound as they are spirited it is not our immediate purpose to discuss. The main thing to remember is that they are the outcome of a real desire for living a better life ; a desire always controlled by hard thinking, if not so invariably by perfect taste, and by a generous activity which is the best possible indication of national health and well being. We have referred in the past to the success with which America has acquired the masterpieces of certain great modern artists of France and England. The time may soon come, nay, may be close at hand, when Germany will enter the same field and become the chief patron of the great artists living and working in England today, as she was of the Glasgow school a generation ago. In short, until national habits alter, until national resources decay, or until overwhelming success leads, as at last it always seems to do, to empty ostentation, art patronage would seem to be founded upon a wider and more substantial base in Germany than in any other existing state.

THE SYMBOLISM OF INDIAN SCULPTURE AND PAINTING

BY E. B. HAVELL

THE ideas which underlie the symbolism of Indian art in the treatment of the human figure have never been fully examined, though the understanding of these ideas not only gives the clue which connects Indian art with early Asiatic, Egyptian, Cretan and Hellenic art, but the key to the solution of many other questions. In my 'Indian Sculpture and Painting' I have shown how the early Buddhist artists, when they began, under the influence of the Mahâyâna doctrine, to represent the person of the Enlightened One as a Deity, rejected both the Greek divine ideal of perfect human beauty and the naïve realism of the Gandharan tradition, and adopted as their type of divinity a superhuman being with idealized attributes of form and colour to indicate the spiritual strength and beauty which Gautama had won by his final victory over the powers of evil. His body was no longer, as the Gandharan sculptors sometimes represented it, the miserable body of the ascetic, wasted by prolonged fasting to a living skeleton, but strong and active as a young lion, glowing with a divine light which filled all the four worlds with its brightness.

I have endeavoured also to show how the divine ideal of Indian art is really the creation of the Yoga school of philosophy, which gradually transformed the ethics and agnosticism of Buddha's original teaching into a world religion. When Indian artists began to represent the person of Buddha, which was apparently not much before the first century of the Christian era, they regarded him as the Great Yogi. By the power of Yoga he had attained his Buddhahood, and that same power had transformed him both spiritually and bodily. The Mahâbhârata, in referring to the spiritual power of Yoga, says :—'He, O King, who, devoted to the practice of religious austerities, betaketh himself to Brahmacharya in its entirety, and thereby purifieth his body, is truly wise ; for by this he becometh as a child, free from all evil passions, and triumpheth over death at last,' but it also adds that it was through the practice of Yoga that the heavenly musicians and dancers, the Gandharvas and Apsaras, acquired the marvellous physical beauty they possessed. And so in both Hindu and Buddhist artistic canons it is laid down that the forms of the gods, who also, like human beings, acquired divine powers by ascetic practices, were nevertheless not to be represented like the human ascetic with bodies emaciated by hunger and thirst, bones protruding and swollen veins ; but with smooth skin, rounded limbs, the veins and bones always concealed, the neck and shoulders broad and strong and the waist narrow, like the body of a lion.

It was by Yoga, also, by spiritual insight or intuition, rather than by observation and analysis of physical forms and facts, that the sculptor or painter must endeavour to attain to the highest power of artistic expression. The Hindu sage, Sukracharya, explains the whole philosophy of Indian art when he says that 'the artist should attain to the images of the gods by spiritual contemplation only ; the spiritual vision is the best and truest standard for him. He should depend upon it and not at all upon the visible objects perceived by external senses. It is always commendable for the artist to draw the images of the gods. To make human figures is bad, and even irreligious. It is far better to present the figure of

a god, though it is not beautiful, than to produce a remarkably handsome human figure.'

Indian art is not concerned with the conscious striving after beauty as a thing worthy to be sought after for its own sake ; its main endeavour is always directed towards the realization of an idea, reaching through the finite to the infinite, convinced always that through the constant effort to express the divine origin of all earthly beauty the human mind will take in more and more of the perfect beauty of divinity. The whole spirit of Indian thought is symbolised in the conception of the Buddha sitting on his lotus-throne, calm, impassive, his thoughts freed from all worldly desires, and with both mind and body raised above all intellectual and physical strife ; yet filled with more than human power, derived from perfect communion with the Source of all truth, all knowledge and all strength. It is the antithesis of the Western ideal of physical energy ; it is the symbol of the power of the spirit, which comes not by wrestling nor by intellectual striving, but by the gift of God, by prayer and meditation, by Yoga, union with the Universal Soul.

The Buddhist writings are always insisting upon the power of this supreme intelligence which sees 'without obscurity and without passion,' and, to quote one of the most able exponents of Indian art in modern times, Dr. Coomaraswamy : 'What, after all, is the secret of Indian greatness ? Not a dogma or a book, but the great open secret that all knowledge and all truth are absolute and infinite, waiting not to be created, but to be found ; the secret of the infinite superiority of intuition, the method of direct perception, over intellect, regarded as a mere organ of discrimination. There is about us a storehouse of the as-yet-unknown infinite and inexhaustible ; but to this wisdom the way of access is not through intellectual activity. The intuition that reaches to it we call imagination or genius. It came to Sir Isaac Newton when he saw the apple fall, and there flashed across his brain the law of gravity. It came to the Buddha as he sat through the silent nights in meditation, and hour by hour all things became apparent to him ; he knew the exact circumstances of all being that have ever been in the endless and infinite worlds ; at the twentieth hour he received the divine insight by which he saw all things within the space of the infinite sakvalas as clearly as if they were close at hand ; then came still deeper insight and he perceived the cause of sorrow and the path of knowledge. "He reached at last the exhaustless source of truth." The same is true of all "revelation" ; the Veda (*s'ruti*) ; the eternal *Logos*, "breathed forth by Brahman," in whom it survives the destruction and creation of the Universe, is "seen," or "heard," not made, by its human authors. . . . The reality of such perception is witnessed to by every man within himself upon rare occasions and in an infinitely smaller scale. It is the inspiration of the poet. It is at once the vision of the artist, and the imagination of the natural philosopher.'[1]

The spiritual power and insight of the Buddha is symbolized by Indian artists both in the *aura*, the rays of golden light which emanate from his body, and in the *ûrnâ*, the shining spot in his forehead. The *aura* represents the subtile, tenuous envelopment which, according to ancient and modern spiritualists, surrounds the body of every human being, though under ordinary circumstances it is invisible. The Lalita Vistara describes how, as soon as Gautama had seated himself under the Bodhi tree, a brilliant light shone from his body, which illuminated, in the ten points of space, the innumerable spheres of Buddha. Aroused from their meditations by this wonderful light the Buddhas came from every side and caused to appear all sorts of precious things, which they offered to the Bodhisattva. The gods thronged together, also, and made a great rain to fall from heaven, bringing with it joy and well-being.

The *ûrnâ*, which in Buddhist images of metal or wood was often indicated by a pearl or precious stone, is the symbol of the 'eye divine,' and afterwards developed into the third eye of Siva. It is the sign of spiritual consciousness, of soul-sight as distinguished from eye-sight and intellectual perception. It was by way of *ûrnâ* that the divine inspiration reached the *ushnisha*, the prominence on the Buddha's skull, regarded as the seat of the reasoning faculties.

The word itself, literally meaning 'wool,' has been a constant puzzle to Sanskrit and Pâli scholars. The explanation of it is, I believe, that the Divine Light, by means of which Gautama attained his Buddhahood, was conceived as converging towards the centre of his forehead from 'the innumerable worlds' and entering his brain in flashes, like the lightning in an Indian sky, which is always drawn in Indian pictures in thin wavy lines, never in the zig-zag fashion of the 'forked' lightning usually represented in European art. This practice is based on accurate observation of the lightning usually seen in Indian skies, as instantaneous photography proves. Now a number of such wavy lines or light-flashes, converging to a single point, would strikingly suggest a tuft of wool, every hair of which would symbolize a ray of cosmic light. When Gautama at last attained to perfect enlightenment, or perfect communion with the Divine Consciousness, the cosmic light he had absorbed was conceived as issuing from his brain and body for the enlightenment of his worshippers. The mode of suggesting a mystic idea by such concrete symbolism is characteristically Eastern.

The tremendous power attributed to this

[1] 'Aims of Indian Art,' pp. 1 and 2.



1. THE DIVINE IDEAL IN INDIAN ART



2. BUDDHIST IMAGE, SHOWING THE ÛRNÂ, SYMBOL OF SPIRITUAL INSIGHT



3. THE SUPERMAN IN EGYPTIAN SCULPTURE



4. A HEAVENLY DANCER (APSARA) SHOWING THE IDEAL TYPE OF FEMALE BEAUTY

spiritual light is illustrated in the well-known story of Kâma, the God of Love, being burnt to ashes by the fire which flashed from the third eye of Siva, when, at Indra's instigation, he had dared to disturb the Great God's meditations.

The only physical action permitted in this symbolism of spiritual power is some slight movement of the hands and lower limbs, when the Buddha, or Bodhisattva, emerges from the state of profound meditation to instruct or bless his worshippers: these are the *palanas*, the symbolic attitudes of the body, and the *mundrâs*, the gestures of the hands. In the attitude of profound meditation (*vajra-palana*) the legs are firmly locked together with the soles of the feet turned upwards, the hands lying in the lap supinated one above the other, sometimes holding a vessel containing *amritâ*, the nectar of immortality. The first movement is one which the Buddha made at the crisis of his temptation by Mâra, when, in reply to the taunts of the spirit of evil, he pointed with his right hand to the earth, citing it as a witness to his attainment of Buddhahood. This is the *bhûmi parsá mudrâ*, or the witness-bearing gesture. There are various gestures having the significance of teaching or argument, when a Buddha, or Bodhisattva, is enforcing his doctrine or 'turning the wheel of the law,' emphasising the various points by touching or holding the fingers of the left hand with the thumb and fingers of the right. The bestowal of a blessing is indicated by the right hand being raised, with the palm turned outwards; the forearm sometimes resting on the right knee, sometimes lifted up.

The movements of the legs indicate various degrees of removal from the state of profound meditation, beginning with a slight relaxation of the rigid pose of the *yogi*, and ending with standing erect, the usual attitude of Maitreya, the Buddhist Messiah. The symbolism of pose and gesture is brought to a fine art in the movements of Indian dancers, and this part of the subject would make an interesting study by itself, but I am not able to pursue it further at present.

The question arises, was the Indian divine ideal, as expressed in Indian Buddhist images, an original conception of Buddhist artists, or was it adapted from that of the Jains, or of the orthodox Hindu sects? As the earliest Indian images were made in wood, and other impermanent materials, it is impossible to decide this from direct historical evidence, though it certainly seems probable that the Jains worshipped images of the Tirthankaras before the Buddhists began to worship images of Buddha.

But the symbolism which underlies the Indian artistic conception of Divinity had a much earlier origin than either the Jain or Buddhist religion. The Mahâbhârata shows that the ideal of a divine body with broad shoulders and narrow waist, like a lion, was founded on a very ancient artistic ideal in which the same symbolism was used to express physical, instead of spiritual strength. In several passages of the Mahâbhârata the Indian athlete, or hero, is described as possessing a lion-like body, such as the Jains, Buddhists and orthodox Hindus attributed to their divinities. At a grand festival held in honour of Brahmâ at the court of King Virâta it is said: 'Athletes came to witness it in thousands, like hosts of celestials to the abode of Brahma, or of Siva. And they were endowed with huge bodies of great prowess, like the demons called Kâlakhanyas. And elated by their prowess and proud of their strength they were highly honoured by the king. And their shoulders, and waists and necks were like those of lions, and their bodies were very clean, and their hearts were quite at ease.'

Karna, the Kuru hero, is similarly described as 'resembling a lion in the formation of his body. He is eight *ratnis* in stature. His arms are large, his chest is broad; he is invincible.'

These and other passages give, I believe, the true explanation of the symbolism of the broad shoulders and narrow waist which are found in the figures of early Asiatic art, as well as in Egyptian and early Hellenic art, and in a specially exaggerated degree in the extraordinary paintings and sculpture of wasp-waisted warriors recently discovered by Dr. Evans at Knossos. It was the ancient conception of the superman, the artistic symbolism of lion-hunting races, signifying that man by victory over the king of beasts acquired a lion-like body and lion-like strength.

There is considerable difference in the treatment of the symbolic idea, especially in regard to the proportions between shoulders and waist, in the art of different countries and different epochs: sometimes the waist is pinched in to an abnormal degree, as in the Minoan sculpture and paintings, and in some Indian examples; but the idea itself was probably the most ancient of artistic conventions, and common to the early art of Asia, Egypt and Southern Europe. Aristophanes refers to a wasp-waisted man as a type of physical fitness.[2] The Mahâbhârata seems more modern in applying a similar epithet to a woman: 'The far-famed daughter of King Matsya, adorned with a golden necklace, ever obedient to her brother, and having a waist slender as that of a wasp.'[3] Professor Burrows gives a reference to a Japanese poem of the eighth century A.D., in which an old man is singing of the days of his youth, when his waist was 'slim as any wasp that soareth.' The Minoans in Crete went so far as to produce the physical effect of a wasp-waisted figure by the process of tight lacing, and Professor Petrie quotes passages from classical writers which seem to show that the Goths did the same.

[2] 'Plut.,' 558, *et seq.* [3] 'Virata Purva,' sect. xxxvii.

The latter are instances which show how the symbolism of art or religion often takes possession of the popular mind so far as to reduce a whole people to a state of intellectual and physical servitude to an abstract idea. When humanity begins to grow weary of this servitude, there is generally a return to naturalistic ideals, commonly called a renaissance in art, which, so far as it is a protest against the undue restraint of human nature by a morbid and unhealthy ritualism, marks a step forward in the evolution of mankind. But in this revolt against idealism there always seems to be a tendency to fall into a worse servitude of materialism and sensual depravity. It may be that the science of the future, psychology, will find the way to reconcile this pair of opposites, and through the middle path lead art to a grander renaissance than that of Greece or of Italy.

While the lion-like body became in Indian art the symbol of physical strength, another essential quality for success in the chase—fleetness of foot—was symbolized by legs like a deer, or gazelle, a characteristic which is very prominent in the figures of the Ajanta Cave paintings and in the Amaravati sculptures. Another attribute, ascribed as a mark of noble birth to the person of Buddha—the long arms—was borrowed from the ideal of a mighty hunter, or warrior. I believe that the origin of this idea is to be found in the fact that a great length of arm connotes a long sword-thrust and spear-thrust. In primitive times the long-armed man would have an advantage both in war and in the chase, so long arms became a symbol of the survival of the fittest, an attribute of nobility.

The lion-like body is not, I believe, to be found in the sculptures of Bharhut and Sanchi, the earliest Indian monuments now extant. Here we find symbolism in inanimate forms, mythical monsters and pygmies, but men and women are treated entirely realistically. No attempt is made to represent the superman, and the person of Buddha, as a divine being, does not appear. The Indian school of idealism apparently began to develop in the Universities of Northern India about the first century of the Christian era, when Brahmanical philosophy had already transformed the original teaching of Buddha, and the Mahâyâna doctrine became predominant in the North. By the time the Amaravati stupa and sculptured rail had been completed, or towards the end of the second century, the slim-waisted superman and the divine ideal of Buddha had both become an academic tradition in Indian sculpture.

But even at Amaravati Indian artists had not attained to the ideal of a super-woman. Either they felt like the Greeks, that it was impossible for human art to transcend the perfections of the female form divine, or more probably they considered that the higher attributes of divinity were an especial prerogative of man, and could only be expressed by the male form. However this may be, at Amaravati, though aristocratic or divine birth in the male sex is always symbolized by the transcendental lion-like body, the female form continues to be represented in a purely realistic manner, as in the earlier sculptures of Bharhut and Sanchi.

There is a very fine bas-relief from Amaravati (Plate III, 6) now in the British Museum, which illustrates this: a young nobleman, probably Prince Siddhartha, stands beside his horse, which is held by a syce, or groom. The tall figure of the nobleman has the slim waist and broad shoulders indicative of his aristocratic birth; the groom's menial rank is shown by his short, square figure with a rather full waist. Two very graceful female figures, on the left of the Prince, are studies from life, representing the normal type of Indian womanhood, not a transcendental type such as we find in later Indian sculpture, both in male and in female figures.

The description of Dravpadi in the Mahâbhârata gives the Indian ideal of perfect feminine beauty. When she came in disguise to Sudeshnâ, the wife of King Virâta, offering herself as a servant, the Queen in astonishment enumerates all the charms of her person, declaring that so much beauty was quite incompatible with her professed occupation. 'You might, indeed,' said the Queen, 'be the mistress of servants, both male and female. Your heels are not prominent and your thighs touch each other. You have great intelligence, your navel is deep, and your words are well-chosen. And your great toes, bosom and hips and dorsa, and toe-nails and palms of your hands are all well-developed. And the palms of your hands and the soles of your feet and your face are ruddy. And your speech is sweet, even as the voice of a swan. And your hair is beautiful, your bosom shapely, and you are possessed of the highest grace. And, like a Kashmerean mare, you are furnished with every auspicious mark. Your eyelashes are beautifully bent, your lip is like the ruddy gourd. Your waist is slender, and the lines of your neck are like those upon the conch shell. And your veins are scarcely visible. Indeed, your countenance is like the full moon, your eyes resemble the petals of the autumnal lotus, and your body is fragrant like the lotus itself. Surely in beauty you resemble Sri herself, whose seat is the autumnal lotus. Tell me, beautiful damsel, who thou art! Thou canst never be a maid-servant. Art thou a Yakshi, a goddess, a Gandharvi, or an Apsarâ? Art thou the daughter of a celestial, or art thou a Nâgini? Art thou the guardian goddess of some city, a Vidhyâdari, or Kinnari, or art thou Rohini herself?'

The Queen's suggestion that Dravpadi's beauty

must be of divine origin is significant of the tendency of Indian idealism in art. Greek artists were satisfied that perfect human beauty was in itself divine, and sufficient for man's conception of divinity; but Indian artists have always regarded divine beauty as transcending all thoughts of human perfections, and only to be realized by inspiration or abstract thought; by Yoga—communion with the Universal Power whose perfections are Absolute and Inconceivable.

This divine ideal was first realised in the male form, in the images of the Jain Tirthankaras, the Buddhas, Bodhisattvas, and the gods of the orthodox Hindu pantheon, (see Plate I, fig. 1.). The female type of divinity was subsequently made to conform to this ideal also, the beauty of the female divinity being considered as the reflexion or counterpart of the beauty of the male. These ideals of divine beauty, once they were established, became the standards to which the highest types of human beauty, both male and female, were referred, and so, after Amaravati, we find the portraiture, or realism, of the early Indian schools giving place to idealism in representations of the human figure of both sexes.

Excepting a few distinctively feminine characteristics, such as a bosom like a pair of golden gourds, hips like the swell of a river bank, and limbs with a serpentine grace, clinging like creepers (all of which are beautifully rendered in the sculpture from Orissa, Plate III, 7), most of the marks of female beauty—*e.g.* the navel low in the body, eyes like a lotus petal, face like the full moon, the lines of the neck resembling those on a conch-shell, and the slender waist—were attributes of male beauty also, and were included among the *lakshanas*, or beauty marks, prescribed for the images of Buddha and the Jain Tirthankaras. Even the practice of tight-lacing, if the evidence of the Cretan sculptures is to be trusted, appears to have been originally a masculine rather than a feminine vanity; the purpose of it being, as I have explained, to make the male body conform to the artistic ideal of a mighty hunter. An old Indian legend, referred to by Mr. Bain in his delightful book 'In the Great God's Hair,' says that woman was made by the Creator out of the reflexions of man, when the the latter sought companionship by looking at himself in pools of water. 'The woman, as soon as she was made, began to cry. And she said, "Alas! alas! I am, and I am not." Then said the Creator: "Thou foolish intermediate creature, thou art a nonentity only when thou standest alone. But when thou art united to man thou art real in participation with his substance." And thus apart from her husband a woman is a nonentity and a shadow without a substance; being nothing but the image of himself reflected on the mirror of illusion.'

The symbolism of the relation between the male divinity and the female is derived from the philosophy of esoteric Hinduism. The famous Hymn of Creation in the Rig-Veda (X, 129) describes the Universe as proceeding from the neuter Brahman, the Supreme Spirit, the Unknowable, whose first manifestation when passing into a conditional state—comparable to the passing of a human being from the state of profound sleep to a state of dreaming and then of waking—is called Ishwara, the Self, the Lord and Cause of all things. The glory of Ishwara, as Purusha, or Spirit, makes manifest Prakriti, the Essence of Matter, inherent in Brahman, but until now unmanifested. Ishwara then, by means of his divine power, called *sakti*, the female principle, causes Prakriti to take form. The three forms of Prakriti thus evolved are the Trimurti, or three Aspects of Ishwara symbolized in Hindu and Buddhist sculpture and painting by a male three-headed divinity, or separately as three divinities, Brahmâ, Vishnu and Siva.

Each aspect of the Trimurti is a personification of a *guna*, or condition, inherent in the primordial Spirit and Nature elements. Brahmâ, in relation to spirit, represents the condition of Being; as related to matter he performs the function of Creator and represents the condition of activity or motion. Vishnu, as related to spirit, represents thought-power; as related to matter he is the Preserver, representing equilibrium and rhythm. Siva, as related to spirit, represents the condition of bliss—the joy of creation and the perfect beatitude of Nirvana; but in relation to matter he is the Destroyer—the dissolving power, which connotes, however, the power of regeneration.

This grand process of the evolution of the Universe is always symbolized in Hindu art by the figure of Ishwara, under the name of Narayana, floating on the waters of chaos and sleeping on the serpent Sesha, or Ananta, 'the Endless'—symbol of eternity—while Brahmâ, the Creator, appears enthroned upon a lotus flower, the symbol of purity and heavenly birth, which is growing from Ishwara's navel.[4]

All images of the Hindu pantheon are classified by Sukracharya according to the three primordial qualities in nature which they symbolize. Those which represent the quality of *sattva* (*lit.* truth, but signifying thought-power) are known as *sattvik* images, and are thus described:—

'An image of God, sitting in meditation in the posture of a Yogi, with hands turned, as if granting boon or blessing, to his worshippers, surrounded by Indra and other gods praying and worshipping.'

[4] The famous Buddhist Mantram, AUM, MANI PADME HUM, an invocation to 'the Jewel' upon 'the Lotus,' would seem to be closely related to this symbolism of the Creation. The Jewel on the Lotus-throne is the Tri-ratna, the Buddhist Triad of Buddha—Sangha—Dharma, which corresponds to the Hindu Trimurti, Brahmâ—Vishnu—Siva.

Those which represent the quality of *rajas* (passion, or activity) are called *rajasik*, and conform to the following canon: 'An image seated on a *vahan* (vehicle),[5] adorned with various ornaments, with hands holding weapons, as well as granting boon or blessing.'

The third class, *tamasik* images, representing the quality of *tamas* (gloom, or the destructive quality), are terrible armed figures, like Siva, as Bhairava and Durgâ, fighting and destroying demons.

Purusha and Prakriti, Soul and Matter, are considered to be inert by themselves, so each of the Trimurti has its *sakti*, or *saktis*, divine powers representing the female principle, which enable them to perform their functions in the Universe. Expressed in concrete forms, the female counterpart, or wife, of Brahmâ, the Creator, is the goddess Saraswati, who symbolizes learning and wisdom, and is the patroness of the fine arts. The *sakti* of Vishnu, the Preserver, is Lakshmi, or Sri, who symbolizes earthly prosperity, or good fortune. The *saktis* of Siva, as the Destroyer, are Durgâ, Gauri and other fighting goddesses to appease whom bloody sacrifices, and sometimes human victims, are offered. But in his benign aspect the *sakti* of Siva is Parvati, daughter of Himalaya, symbolizing spirituality and purity.

Thus the female divinity, though intermediate between soul and matter, and rarely considered as having a separate entity apart from the male, is nevertheless regarded as the most potent force in creation, being representative of the Power, or Virtue, which manifests itself in qualities both benign and malignant, various, elusive and contrary as the elements of woman's nature, which another Indian legend of the Creation, gracefully rendered by Mr. Bain,[6] summarises thus:—'In the beginning when Twashtri came to the creation of woman he found that he had exhausted his materials in the making of man and that no solid elements were left. In this dilemma, after profound meditation, he did as follows. He took the rotundity of the moon and the curves of creepers, and the clinging of tendrils, and the trembling of grass, and the slenderness of the reed, and the bloom of flowers, and the lightness of leaves, and the tapering of the elephant's trunk, and the glances of deer, and the clustering of rows of bees, and the joyous gaiety of sunbeams, and the weeping of clouds, and the fickleness of the winds, and the timidity of the hare, and the vanity of the peacock, and the softness of the parrot's bosom, and the hardness of adamant, and the sweetness of honey, and the cruelty of the tiger, and the warm glow of fire and the coldness of snow, and the chattering of jays, and the cooing of the *kokila*, and the hypocrisy of the crane, and the fidelity of the *chakrawaka*; and compounding all these together he made woman and gave her to man.'

Besides the symbolism of form there is in Indian art a symbolism of colour; every deity, both in sculpture and in painting, has its appropriate colour. In the flowers offered to them by their worshippers the same colour-symbolism is recognized. At one end of the scale white, considered as transparency and thus the symbol of water, represents heavenly purity and bliss. Mr. Bain observes that in Sanskrit poetry laughter is always white. It is the colour of Siva in his meditative aspect, and of his snow-clad Himalayan paradise: also that of Parvati, his consort, daughter of the mountain king.

Red is the colour-symbol of Brahmâ, the Creator; also of the Sun, Surya, and of the solar sphere, the abode of those spirits who have finished their earthly transmigrations. It is narrated in the Harsha-carita that King Harsha's father daily offered to Surya 'a bunch of red lotuses set in a pure vessel of ruby, and tinged, like his own heart, with the same hue.'

Blue, the colour of the firmament, in Hinduism is the symbol of Vishnu, the Preserver, and of his incarnations, Krishna and Rama. Indigo blue, as being the most permanent of dyes, is considered to be symbolic of the Vaishnavaite cult *bhakti*, devotion. But, according to Alberuni, blue colour is considered impure by Brahmins, and if it touches the body of one of them he must wash. In Tibetan Lamaism, also, blue has a sinister meaning, for it is the colour of Asuras, demons.

Yellow is the symbol of the earth and humanity; on that account it was adopted for the colour of their garments by members of the Buddhist *saugha*, as indicating the special character of their Master's mission. Images of Gautama, and also those of Maitreya and Manjusri, are painted a golden yellow, or gilded.

Green is the symbol of the animal creation.

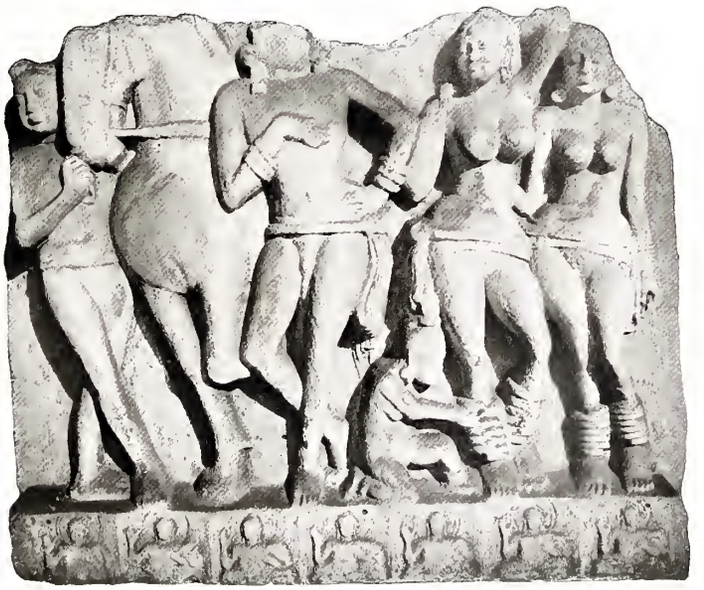
Black, the negation of colour, is the symbol of space, and of the formless, unconditioned state which existed before creation. Hence it is the colour of Kâlî, who is regarded as the Mother of the Universe, as well as the Universal Destroyer. The Mahanirvana Tantra says: 'As the lightning is born from the cloud and disappears within the cloud, so Brahmâ and all other gods take birth from Kâlî and will disappear in Kâlî.' And again, 'As all colours, white, yellow and others, are absorbed in black, so all the elements are in the end absorbed in Kâlî; and as the absence of all colours is black, so Kâlî is represented black in order to teach the worshipper that the goddess is without substance and without *guuas*.' In Tibetan Lamaism black is the symbol of hell.

[5] The *vahan* of Brahmâ is the swan or sacred goose, the Sanskrit name of which, *hamsa*, is convertible into SA-HAM, 'I AM HE'—*i.e.*, Brahmâ. In poetry the flight of the *hamsa* is compared to that of the parting soul. The *vahan* of Vishnu is the eagle, Garuda, and that of Siva, the bull, Nandi.

[6] 'A Digit of the Moon,' pp. 13-14.



5. THE BIRTH OF THE CREATOR : ASURAS RUSHING TO THE ATTACK. FROM A MODERN HINDU PAINTING



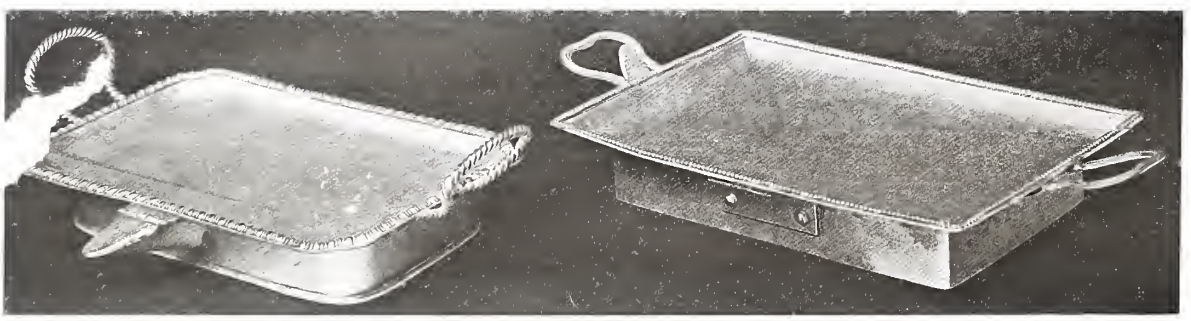
6. THE SUPERMAN AND THE FEMALE TYPE IN EARLY INDIAN SCULPTURE



7. WOMAN AS DIVINITY : PARVATI, SAKTI OF SHIVA. FROM A BRONZE IN THE NATIONAL MUSEUM, COPENHAGEN



1. BOLSOVER SNUFF AND PATCH BOXES: C.1750-1760
IN THE COLLECTION OF MR. H. N. VEITCH



2. CHEESE DISHES (EARLIEST FORM) ABOUT 10 IN. BY 5 IN. IMITATION SILVER MARK PERIOD (UNMARKED) 1750-1760. IN THE COLLECTION OF MR. A. J. BETHELL

Alberuni, quoting from the Matsya Purana, says that Mount Meru has four different colours on its four sides: on the eastern side white, like the colour of Brahmins; on its northern red, like that of the Kshatriyas; on its southern side yellow, like the colour of the Vaisyas; and on the western side black, like the colour of the Sudra.

The academic tradition of Hindu and Buddhist sculpture and painting was, and is still, entirely based upon symbolism, and without the knowledge for interpreting it no one can enter deeply into the study of any branch of Indian art, or understand Indian religion and life; for, in Indian thought, religion and even life itself are but symbols which represent a higher and more perfect state. The gulf which divides East from West is that which separates realism from idealism. Europe is content to allow its life to be ruled by those things which can be apprehended by the reasoning faculties. India insists that what we call reality is deceptive and untruthful, and strives to express it through the ideal.

SHEFFIELD PLATE
IMITATION SILVER MARK PERIOD, 1760-1773
BY HENRY NEWTON VEITCH

IT is my purpose here to review briefly the earliest forms of Sheffield Plate. If we pass over the experimental small wares made by Bolsover, the inventor, the most interesting pieces we have left appear to be the snuff, or patch boxes (the latter distinguished by their steel mirrors). These boxes are practically unknown, but there is little doubt that the earliest were made by Bolsover himself. Mr. Drane has one dated 1760. They are usually circular with 'pull-off' lids, and are sometimes made entirely in Sheffield plate; more often, however, the tops and bottoms are mounted in tortoiseshell. The latter is occasionally inlaid with Sheffield Plate—*not silver*, or the lid may be mounted with gold stone (avanturine); in fact, there is no means of accounting for their variety of decoration. Such boxes were without doubt contemporary with the Bilston enamel boxes, and must have been sold for a mere trifle.

It is difficult with any degree of certainty to assign other pieces of Sheffield Plate to Bolsover's workshop, and it is much to be hoped that in the future new specimens of his craft may be unearthed.

It is, however, certain that a few years later larger pieces were attempted, and of these Bolsover's apprentice, Hancock, seems to have been the pioneer. Amongst the earliest examples of larger articles made in Sheffield Plate are the coffee pot and tankard, which must have been 'turned out' in considerable quantities. Indeed, to judge by the number of specimens remaining both in solid silver and in Sheffield Plate, one might very well imagine that at this time the whole nation existed on coffee and beer!

At the outset of this period articles made by the Sheffield plating process were invariably plated on one side only, though, where it was absolutely necessary for silver to appear on both sides (as on a salver or on the inside of the lid of a coffee pot or similar article), two sheets of plate were placed back to back. It was sometimes necessary to use even three sheets to obtain a desired effect. Salvers of this period were made in this way; while they appear to be plated on both sides, close examination proves that they were made by the 'single-plating' process. Examine the edge: two sheets of copper-plate are readily seen, though originally the base-metal edges had been covered with silver, most probably by 'French plating.' Moreover such salvers feel double, in the same way as two sheets of paper gummed together feel double when held between finger and thumb.

It has never been satisfactorily explained for what reason the early makers of Sheffield Plate plated on one side only. But it may be presumed with fair accuracy that they had not learnt the art of 'Double-plating,' nor probably had they succeeded in constructing suitable furnaces; since for about the first thirty years of its manufacture Sheffield Plate was entirely made by the 'Single-plating' process: *i.e.*, it was made up from sheets of copper-plate one side only of which had been coated with silver. One of Hancock's earliest attempts was a sauce-pan the inside of which he had coated with silver; it is noteworthy that pan is described as 'lined with silver,' shown that it had been plated upon the one side only. It may also be presumed that this sauce-pan was of the shape and kind made and much used in silver at that period, not the common 'kitchen' sauce-pan of the present day.

About the year 1770 a new method was introduced for silvering the unplated side: the process known as 'French-plating' (the origin of which is not far to seek) was adopted, and, strange as it may appear, on many examples, while one side is plated by the English ('Sheffield') plating process, on the other side the 'French' method is used. No definite record of how long this dual system

remained in vogue has been discovered ; probably for a few years only, from 1770 to 1780. At least it can be almost positively stated that it survived until 'Double-plating' came into use, until, that is, the silver was put on both sides of the copper-plate by the English ('Sheffield') method. Sheffield Plate of this period can be easily distinguished : it has a certain crudeness which on examination proves that it is not silver and that it lacks moreover the quality and finish found in work of the 'Registered Mark Period.' The die work has nearly always been touched up by hand : *i.e.*, hand-chasing has assisted in finishing the work of the die, since at this time die-sinking, or stamping, had most certainly not reached the high standard it afterwards attained. At no previous date had dies been used in the making of solid silver plate, yet the use of the die in the manufacture of Sheffield Plate had without doubt an astonishing influence with certain manufacturers in the making of the contemporary solid silver ware.

Pieces made during the early part of this period especially show obvious signs of the tinsmith's or coppersmith's handicraft : there can be no mistaking it ! It is actually not until the 'Registered Mark Period' is reached that the manufacture can claim to have freed itself entirely from their grasp. This early Sheffield Plate, though full of interest, is little understood : one readily forgives its faults because of its indisputable charm. Specimens out of the ordinary run are exceedingly rare—much rarer than examples of the same article in solid silver.

It is doubtful if at this early date Sheffield Plate was made in any town save Sheffield, Birmingham and London. Both Scotland and Ireland are credited with the manufacture, and it is much to be regretted that the early makers are so difficult to trace. In the 'Dublin Mercury' for 1769 and 1770 the following advertisement appeared :

'Henry Sullivan, in Crampton Court, has today imported a large collection of plated candlesticks, the newest patterns, coffee-pots, kitchens, salts, snuff-dishes, cruet-frames, coasters, bridle-bits, and other articles in the plated way ; Dutch kitchens, plain and with plated furniture.'

This advertisement tends to prove that at a very early date Ireland was importing Sheffield Plate ; we know that she was then making the finest solid silver ware, and may even be considered more advanced in art than Great Britain at the same time. Hence it may be almost positively stated that the manufacture of Sheffield Plate did also exist in Ireland. Many pieces have recently come under review that are essentially and unmistakably Irish ; they can scarcely be assigned to this earliest period, though one or two articles, such as the miscalled 'Potato Ring' are undoubtedly of very early manufacture, and may be fairly accurately dated as about the year 1760.

The origin of the name 'Potato Ring' is shrouded in mystery ; there are many theories (each more indefinite than another !) as to the method of using these rings for potatoes. The one most commonly accepted is that the potatoes were served in a wooden bowl placed within the ring. It is strange, if this be the case, that no genuine wooden bowl is known to be extant ; moreover, it is highly improbable that a heavy wooden bowl would be placed on the top of, or within, a delicate ring of silver, since the effect could never be considered either harmonious or correct. It is far more likely that the 'potato' theory is entirely erroneous, and that the ring was used as a 'punchbowl stand.' It was placed on the table, and a bowl of punch set within it ; a fine blue and white Oriental bowl thus used gives an effect whose fitness makes a convincing appeal. The term 'potato ring' is unfortunately very firmly established, and positively suggests that at the time under discussion the whole of the Irish aristocracy lived on potatoes !

Specimens of Sheffield Plate of this earliest period seldom bear any mark ; the maker's initials are occasionally found, but more often a piece, if marked, shows what may be described as an 'imitation silver mark.' It was without doubt owing to this mark that the marking of Sheffield Plate was forbidden by Act of Parliament in 1773, while in 1784 an alteration in this same Act provided for an entirely new mark for the use of 'Sheffield platers,' now known as the 'Registered Mark.'

It can be authoritatively stated that no piece of Sheffield plate has yet been seen bearing the 'Registered Mark' which, in point of workmanship, can be assigned to the 'Imitation Silver Mark Period' : thus specimens of the 'Imitation Silver Mark Period' are distinctly and intimately associated with single-plating.

From the Imitation Silver Marks nothing can be gathered to assist in identifying the makers of the period ; it is believed that most of them were of Sheffield origin, though it is possible that the marks were used by makers in Birmingham, and even in London. The marks usually took the form of an Old English letter repeated three or four times : it cannot be said that they resembled the Hall Mark, but they were placed in the same position as the Hall Mark on a piece of solid silver, the idea undoubtedly being to give the impression that it was solid silver—not to defraud the purchaser, but rather that the purchaser might defraud his friends. For the same reason specimens of Worcester china of a certain period bear Oriental Marks, evidently to create the impression that the china was from an Oriental factory.

There has recently been much discussion among those closely connected with the collecting of Old Sheffield Plate as to whether it has reached the



3. TANKARD AND TWO-HANDLED CUP, 6½ IN. HIGH. IMITATION SILVER MARK PERIOD (MARKED: THE MARK TO BE OBSERVED AT THE RIGHT HAND SIDE OF THE TOP HANDLE-SOCKETS). IN THE COLLECTION OF MR. H. N. VEITCH



4. CUPPING OR BLEEDING DISH, 11½ IN. BY 8 IN. IMITATION SILVER MARK PERIOD (UNMARKED), C.1770. IN THE COLLECTION OF MR. W. H. WILLSON



5. SALVER, DIAM. 15 IN., IMITATION SILVER MARK PERIOD C.1775 (UNMARKED). IN THE POSSESSION OF MR. HERBERT ELKINGTON



6. SAUCE TUREEN, COVER AND STAND (ONE OF A PAIR). IMITATION SILVER MARK PERIOD C.1775. IN THE COLLECTION OF MR. H. N. VEITCH

zenith of its popularity, and strong arguments have been brought forward to decide if owing to the price it has now attained it would not be better to buy old silver. It must be admitted that there is much to be said both for and against these arguments; yet it should, in the first place, be clearly understood that the making of Sheffield Plate was no simple and insignificant work: it required handling by a craftsman, and specimens, from those made in the earliest days right down to the close of the manufacture, will ever remain examples of an art highly creditable to the English nation. Fine specimens in good condition are very rare, and unless care is taken of those yet remaining there will soon be no Sheffield Plate in existence. For this reason alone Sheffield Plate will always hold its own as regards the growing price that it attains. It is true that because of their design many pieces of the Second Period (1800 to 1850) are not accorded by certain collectors their due share of merit; yet the workmanship of this period is so excellent that the silversmith at least may readily forgive what the connoisseur condemns.

ITALIAN BRONZE STATUETTES

BY G. F. HILL

THE aim of Dr. Bode's sumptuous volumes,[1] as stated in the preface, is to give as complete an account as possible of all the Italian Renaissance bronze statuettes and utensils of real artistic value, in order to facilitate the study of the widely scattered and little known material, and to gain for this kind of sculpture more general appreciation. The author can rightly claim that, save for a few essays from his own pen, the critical study of Italian bronzes has been all but entirely neglected. What he does not claim, although everyone who works through these volumes will at once allow that he might do so, is that the foundations of the study have now at last been firmly and broadly laid. In the introduction to his 'Répertoire de Peintures,' M. Salomon Reinach remarks that when he passed from the study of ancient to the study of modern art, it seemed to him as though he were leaving a civilized country, traversed by good roads, and dotted with good inns, to plunge into a region full of quagmires, and offering no shelter but the canopy of heaven. His object was, by collecting and classifying the material, to introduce 'un peu de philologie' into the study of modern art. Philological also, in the best sense of the term, is the object of the Director of the Berlin Museums. A beginning of reasonable order and logical classification has now been made, and the critic is now able to control general impressions and vague memories by means of a full *apparatus criticus*. What can be done by the collotype process in the way of figuring bronzes has here been achieved. Exceptionally one comes across a plate which is not of the first quality, but in such cases the comparative failure seems to be due to the difficulty of obtaining a good negative from the original.

The formidable nature of Dr. Bode's task is no less obvious than the high measure of his achievement. A classification according to subject would have been interesting and in many ways valuable; and in the case of a large group of 'imitations from the antique' this method has perforce been adopted. The author, however, was not likely to undertake a task which could be accomplished by anyone possessing carefulness and industry. He has set himself to classify by schools and masters. Now the signed bronzes, from which the start into this undiscovered country must be made, may be counted on one's fingers. We have Filarete's equestrian statuette of Marcus Aurelius—of which, it is well said, the chief interest lies in its being signed—Bertoldo's *Bellerophon taming Pegasus*, Adriano Fiorentino's *Venus*, the lovely seated woman by the obscure Giovanni da Cremona, Domenico Poggini's *David*, and little more. With these may be reckoned Francesco da Sant' Agata's boxwood figure. With regard to other pieces attested by literary evidence, there is a constant risk of error in identification. Dangerous also is the argument from comparison with large sculpture. Reproductions on a small scale of famous statues may in the first instance have been made in the master's own studio; but it is usually beyond human skill to determine which were made by the master himself and which by some craftsman, perhaps quite unconnected with him, yet equally facile in this minor branch of art. When the task is to distinguish a cast of a small preliminary model from a copy made after the completion of the statue, the path to success is equally slippery. These warnings are obvious enough, but we are all too liable to forget, even though Dr. Bode reminds us in his preface, that a considerable element of hypothesis enters into all attempts at classification and attribution. 'Bronze statuettes by Riccio,' for instance, can never, short

[1] 'The Italian Bronze Statuettes of the Renaissance.' By Wilhelm Bode, Director-General of the Royal Museums at Berlin, assisted by Murray Marks. Vols. I., II. London: H. Grevel & Co. Berlin: Bruno Cassirer. 1908. Pp. 44 and 47. With 180 Plates. £17 10s. net.

of a miracle, be anything more than an abbreviation of 'bronze statuettes of a class of which the leading examples are, on more or less plausible grounds of stylistic analogy, supposed to have been made by Riccio or by pupils working under his supervision.' So long as we realize that these names are merely 'short titles' to be used instead of such unwieldy formulae, there can be no reasonable objection to what, in moods of scepticism or dejection, one is apt to stigmatize as the mania for attribution. Sometimes the title may turn out to be considerably astray, as happened—to take an instance from the history of Greek sculpture—with the works which Adolf Furtwängler grouped together under the name of Alcamenes, a title sadly shaken by the discovery of the herm of Pergamum. But the point to remember is that, whatever the name, the grouping, if done by a critic of genius, remains a solid contribution to knowledge. Some may perhaps be found to question the attribution of a series of figures, of which the centre is an inkstand-group representing *Virtue subduing Vice*, in the collection of Baron Alphonse de Rothschild. This is traditionally ascribed to Cellini; but whether he made it or not, we can now, thanks to Dr. Bode, study in its company two other bronzes representing the same group, and also a repetition of the figure of Vice by itself, and a figure of Venus or Eve in a private collection at Como—all most closely connected in style. This combination represents a very considerable step in advance, because at one stroke the chances of attaining certitude of attribution are largely multiplied. Another admirable instance of the way in which groups are reconstructed is to be found in the section on Bertoldo di Giovanni. First, we have a club-bearing figure in the Liechtenstein collection, formerly supposed to be a Hercules. Then comes a companion figure, found at Pisa, and now in Mr. Pierpont Morgan's possession. Dr. Bode examines them, and finds that they represent not Hercules, but wild men of the woods, being evidently armorial supporters. Finally there is discovered in the Modena Museum a third wild man, this time on horseback, but obviously belonging to the same set. The Modenese provenance, the resemblance to Hercules, and the fact that wild men were used as supporters for the Este arms, combine to make it probable that these figures belong to some work commissioned by Ercole d'Este. But for the attribution to Bertoldo the absolute proof has still to be discovered. Let us hope that the stroke of good fortune in searching the Este archives, which Dr. Bode hopes may tell us what the group was for, may also confirm the attribution. Another small point may be noticed as bearing on the connexion of Bertoldo with Ercole d'Este. Mr. Salting's fine Hercules is described as having thrown the lion on the ground and kneeling on it in order to give it its deathblow. To be exact, he has thrown aside his club and is, like Samson, tearing the animal's jaws asunder. This is a somewhat unusual rendering of the subject—as Dr. Bode remarks, it is quite independent of the antique. It is, doubtless, something more than a coincidence that a similar rendering occurs as the type of one of Ercole's coins.

The caster who cast Bertoldo's *Bellerophon and Pegasus* group for him was Adriano Fiorentino. In dealing with Bertoldo, Dr. Bode has occasion to remark, *à propos* of a nude figure of a woman seated on a centaur's back, that such nudes are practically never met with among the Florentine bronzes of the fifteenth century. The relation between the two artists is further brought out by the fact that, a very few plates later on, we come across the nude Venus signed by Adriano. We may remark in passing that a general resemblance to the peculiar proportions of this figure is seen in the little nude Urania represented on the reverse of a medal of the poet Agosto da Udine, which there is some reason to conjecture is also from the hand of Adriano.

The bronzes of Riccio naturally bulk largely both in the text and in the plates of the book. It is, perhaps, in the work of this school more than any other that the essential idea of the Italian bronze statuette is most clearly realized. One of the ideal qualities, it would seem, was a negative one, to wit the lack of any significance apart from purely artistic form. It is usually futile to attempt to explain the meaning of the figures or groups created by such artists. Dr. Bode finds that the so-called *Europa* at Florence hardly gives the impression of a rape. Europa sits calmly on the bull, as if she were going for a daily ride. But, of course, the artist, even if he called his group *Europa on the Bull* for the sake of selling it, cared not a straw for the ancient fable. So it is with the wrestling groups, such as that which, in this translation, is quaintly described as *Hercules lifting Kakus from the ground in Order to overcome Him* (it should probably be Antaeus, not Cacus, by the way). So it is also with the vast majority of objects described as imitations of the antique. Some of them may have been made as exact copies—such are the renderings of the *Laocoon* or the *Apollo Belvedere*. Some, too, were made with the deliberate intention of defrauding the antiquary. Dr. Bode instances a certain number which were cast with incomplete arms, or even as torsos—a transparent cheat. An interesting example of this class in the British Museum, once thought to be 'Gallo-Roman,' but now labelled as a sixteenth-century imitation of the antique, was apparently cast with the right arm broken off at the elbow. The type differs from any illustrated by Dr. Bode; it would seem, judging by the treatment of the face and hair, to be Florentine and to date from the end of



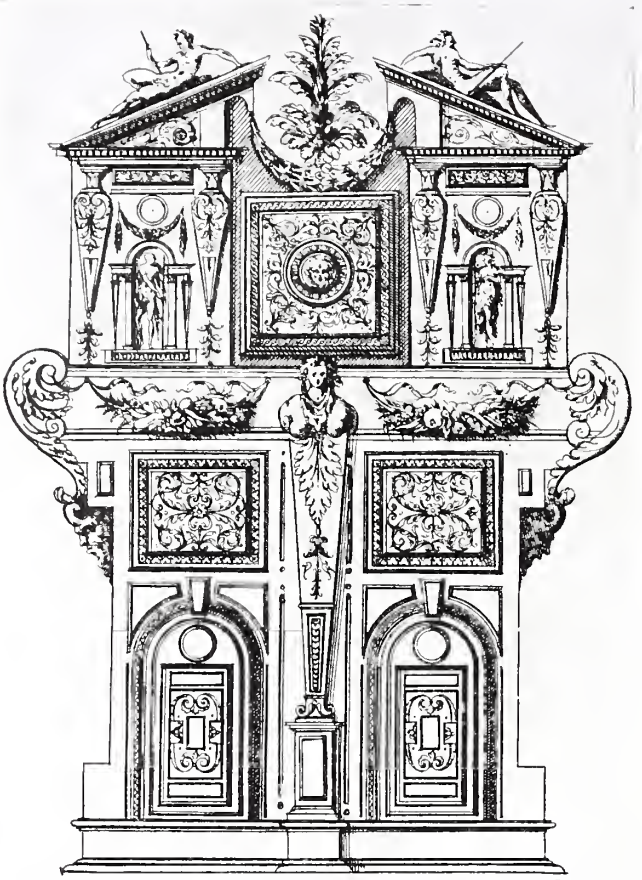
CABINET, AFTER DUCERCEAU. LENT TO THE VICTORIA AND ALBERT MUSEUM BY MR. FOSTER SHATTOCK



CABINET, AFTER DUCERCEAU. IN THE COLLECTION OF THE DUKE OF DEVONSHIRE AT HARDWICK HALL

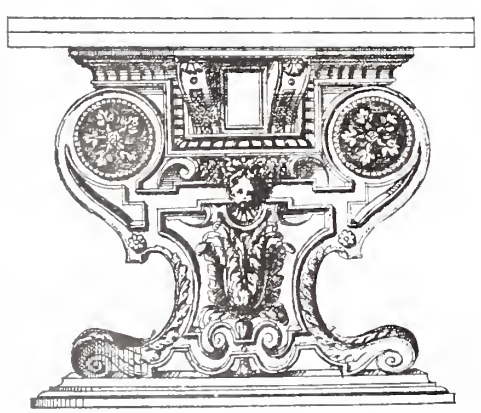


DESIGN BY J. A. DUCERCEAU

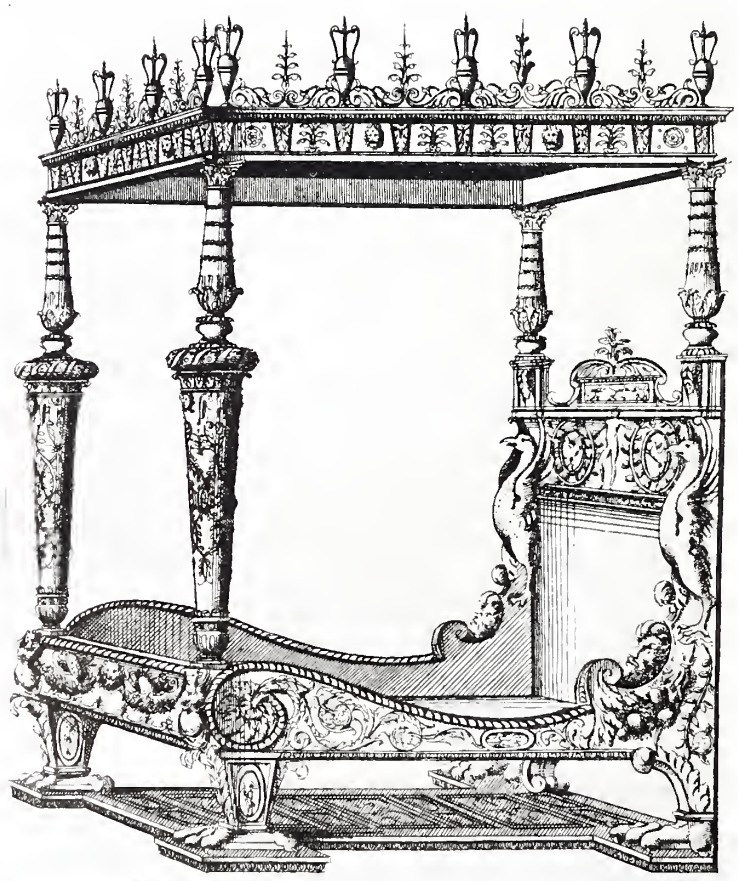


DESIGN BY J. A. DUCERCEAU





DESIGN BY J. A. DUCERCEAU



DESIGN BY J. A. DUCERCEAU

the fifteenth century. It is clearly not directly derived from any single classical original, nor need we suppose that the artist intended it to represent any conception, such as Apollo. When he had such an intention—as in the case of the numerous figures of a young satyr playing the double flute—he was quite capable of expressing it. As regards Riccio, one cannot but feel that his preference for the satyr race was due to the fact that with such subjects he could exercise his fantasy in producing quaint forms with the smallest possible expenditure of intellectual energy, and at the same time satisfy the classical tastes of his Paduan patrons.

Dr. Bode suggests that Riccio may possibly be identical with the mysterious Moderno. This interesting suggestion is founded on the fact that three Moderno plaquettes are repeated on an inkstand in the style of Riccio in Mrs. Taylor's collection. If it be absolutely certain that the inkstand is Riccio's own work, and that he would not deign to use another craftsman's plaquettes as subsidiary decoration, the identification is certain. But if it were only made in his workshop, no deduction of the kind is possible. The theory is however of interest in connexion with the hint, thrown out elsewhere by Dr. Bode himself, that the styles of Moderno and Antico often approach each other in a singular way. Was it then Antico himself, or his more famous rival Riccio, who, when creating modern ideas, disguised himself as Moderno? The puzzle is typical of the difficulties attending the disentanglement of the individualities of these North Italian bronze workers.

The tendency of the present time seems to be to a revival of interest in what used to be regarded as periods of decadence or artificiality. It is satisfactory therefore to learn that a third volume is to be issued, to deal with the work of Giovanni da Bologna and his contemporaries. Though it is hardly likely to possess such varied interest as the first two volumes, it will be a highly desirable completion of this great undertaking, for which the thanks of all lovers of art are due, not only to the author, but to the publishers. Is it ungracious to express the hope that the translation of the third volume will be entrusted to someone reasonably familiar, if not with the subject-matter, yet with the English language, and that some attempt will be made to ensure accuracy in the references from the text to the plates?

THE INFLUENCE OF DUCERCEAU ON FRENCH RENAISSANCE FURNITURE

THE brilliant qualities exhibited in the designs of Ducerceau entitle the author to be ranked as one of those exceptional geniuses such as history from time to time produces. Living at a period marked, especially in France, by great intellectual activity and by excellence of technique in literature and the arts, Ducerceau, nevertheless, stands out from his contemporaries as a striking figure appealing by his remarkable imagination, not only to his own countrymen, but to all intelligent humanity. As architect, engraver and designer his versatility was wonderful. Often fantastic, extravagant and impossible, there is yet a strange fascination about his designs, while nothing but unqualified admiration is due to his masterly line and accomplished drawing.

Although there were three members of the Ducerceau family, all have been to some extent confused with one another in the personality of the most famous bearer of the name, Jacques Androuet Ducerceau. It is with him that we are now concerned. He is supposed to have been born about 1510 or possibly a few years earlier. The nickname or surname of Ducerceau or Du Cercle he obtained from the ring which he was in the habit of hanging in front of his shop to serve as a sign.[1] Of his early life little is known. From dates on his drawings it has been ascertained that he must have travelled in Italy before the year 1534. By that date, in about his twenty-fifth year, he had returned to France, having during his travels drunk deep at the fountain head of the Italian Renaissance. The sources of his inspiration are apparent in his designs. He made drawings of many of Bramante's buildings and, so to speak, translated them into French on his return. In 1559 he published 'Livre d'Architecture contenant les plans et dessaings de cinquante bastiments tous différens,' and his most famous work, 'Les plus excellens Bastimens de France,' was published between 1576 and 1579. Although the designs in these volumes are full of value, of interest and of charm, the claim of Ducerceau to be regarded as a practical architect has been disputed in much the same way as has been the case in England with John Thorpe, the reputed designer of some of our Elizabethan mansions. But in both cases the misunderstanding arises to some extent from the difference of meaning in the term 'architect' in the sixteenth century and at the present day. At that period the function of the architect was certainly more theoretical and less practical than

[1] 'Les Du Cerceau,' by Le Baron Henry de Geymüller.

in later times. Notes or sketches were then the material from which the master mason would carry out a building, not, as from the eighteenth century onwards, from elaborate plans, elevations and sections which the architect would supply.

To understand the character of Ducerceau's work a passing reference is necessary to his *Grotesques*. To Ducerceau the grotesque appealed essentially. All his designs, whether for vases, cartouches, ironwork, chimney-pieces or furniture, show the bent of his mind in this direction. In the series of fantastic compositions called *Grotesques* he is supposed to have been inspired by the designs of Nicoletto da Modena.[2] The central motive is often an airy pavilion approached by a multitude of steps and inhabited by human figures and strange animals. The fragile forms and pedantic poses of the former recall the actors in the imaginary theatre which the eloquent pen of Théophile Gautier created : 'Les personnages ne sont d'aucun temps ni d'aucun pays ; ils vont et viennent sans que l'on sache pourquoi ni comment ; ils ne mangent ni ne boivent, ils ne demeurent nulle part et n'ont aucun métier; ils ne possèdent ni terres, ni rentes, ni maisons ; quelquefois seulement ils portent sous le bras une petite caisse pleine de diamants gros comme des œufs de pigeon ; en marchant, ils ne font pas tomber une seule goutte de pluie de la pointe des fleurs et ne soulèvent pas un seul grain de la poussière des chemins . . . C'est un goût qui n'est précisément ni anglais, ni allemand, ni français, ni turc, ni espagnol, ni tartare, quoiqu'il tienne un peu de tout cela, et qu'il ait pris à chaque pays ce qu'il avait de plus gracieux et de plus caractéristique.'[3]

It is in his designs for furniture that Ducerceau seems most worthy of serious consideration. This remarkable collection of designs contains many varieties of cabinets and sideboards as well as bedsteads, tables, pedestals and other furniture. The designs do not, at first sight, bear the label of utility. They suggest the fastidious products of an overcrowded imagination rather than the working drawings of a practical designer. But the impression is misleading. There are in existence numbers of cabinets and sideboards obviously worked out from his designs, for not only are his individual mannerisms reproduced, but certain constructional features peculiar to his style are closely followed. The arrangement, for instance, of tall terminal figures extending the whole height of a cabinet and separated by round arches is essentially characteristic of his manner ; while intervening panels of winding foliage and supports in the shape of sinuous monsters of grotesque form can easily be traced to his designs. Two cabinets of this style have been lent in recent years to the Victoria and Albert Museum, one by Mr. Foster Shattock (Plate I, 1), and the other by Mr. Pierpont Morgan. There is another cabinet of the same character at Hardwick Hall (Plate I, 2). In France examples are of course more common both in public and private collections.

That cabinet makers in many parts of France borrowed freely from the designs of Ducerceau during the second half of the sixteenth century is undeniable. Even men of high repute, like Hugues Sambin, probably drew inspiration from his wealthy imagination, at the same time elaborating his ideas while adding a touch of practical solidity, of reasonable sanity, to his often wayward and capricious suggestions. The best furniture of the period, however, will not stand analysis according to the canons of proportion. Magnificence of effect was the primary consideration. Steeped in this tradition and carried away by the richness of his fancy the designer piled ornament on ornament regardless of the proportions of his composition, neglecting, in fact, the primary and essential law of all design. Brilliant execution helped to mask his faults. But the true value of proportion, the proper relation of ornament to the structure, was not fully realized, not understood nor appreciated, until the principles of Palladio, founded on the study of the Five Orders, presented an ordered and scientific system to be followed.

[2] 'Les meubles du moyen age et de la Renaissance,' by E. Molinier.

[3] 'Mademoiselle de Maupin,' by Théophile Gautier.

THE CAMPANILI OF S. PETER'S, ROME

BY J. TAVENOR-PERRY

TO many to whom the aspect of the façade of the great basilican church of S. Peter is familiar it may come as something of a surprise to be told that it is still incomplete, and that not a little of its bareness, as well as its very unecclesiastical appearance, is due to the omission of the bell-towers with which it was always intended that it should be finished. The want of contrast in light and shade, which only a deeply recessed portico could have supplied, is past remedy, but the broken outlines and picturesque effects of belfries such as those of S. Paul's, London, or S. Agnese, Rome, to act as a foil to the curves of the domes behind, would have done much to rescue the frontispiece of Maderno's great nave from the commonplace. And it is not the least surprising circumstance in

connexion with this that, although all architects of all periods have felt this want, when one, at least, of the bell-towers originally designed to complete the work was actually erected by Bernini, it was, after standing for a few years, deliberately destroyed for reasons which cannot now be satisfactorily explained.

To the ecclesiologist a bell-tower seems necessary to every church, and during the mediaeval period it was almost invariably found in connexion with every such building, although in Italy it was rather an adjunct than an integral portion of the structure. The earlier campanili in Rome were erected not merely to carry the bells, but, and perhaps primarily, to serve as strong places for the treasures of the church, and for general defensive purposes. The necessity for this latter use disappeared with the arrival of more settled times; and the architects of the Renaissance, who found some difficulty in adapting to their symmetrical designs a single tall bell-tower which dominated the whole building, began gradually to adopt for their smaller edifices simpler arrangements of a bell-cot form sufficient for one or two bells; and it was some time before they seized upon the idea of preserving the necessary symmetry by building a second, though useless, tower to balance the one required for the bells. But in carrying out this idea the architects of the Renaissance were merely reviving a feature of distinctly romanesque origin; and in spite of the classic details with which the towers are decorated, such buildings as the church of S. Maria di Carignano in Genoa, or even the nondescript pile of S. John, Westminster, recall in their outlines many of the great Rhenish churches as well as the cathedrals of Bamberg and Laon.

When Nicholas V, in the middle of the fifteenth century, determined on the rebuilding of the Basilica, and actually commenced the destruction of the old tribune, a design for the new work was prepared by Bernardo Rossilini, assisted, it is believed, by Leone Battista Alberti, who was then in Rome; and this design arranged the church in the form of a Latin cross, with a dome at the intersection of the arms, and with two towers in the front, all in the manner of a mediaeval cathedral. The design of Rossilini was, however, never carried into execution; and it was not until the reign of Julius II that the scheme for the rebuilding of the Basilica was seriously revived, and Bramante prepared a fresh design for the work. In this he contemplated the erection of a building on the plan of a Greek cross, having over the intersection a dome with an outline similar to that of the Pantheon; but he did not ignore the necessity for providing a bell-tower; and on the reverse of a medal by Caradosso, which was struck to celebrate the occasion of laying the foundation stone by Pope Julius II, in 1506, and was engraved by Agostino Veneziano in 1517, the elevation of his design is shown with two lofty, if not very elegant, towers on either side of the vestibule. After Bramante's death, and when the superintendence of the works had passed into the hands of Antonio di San Gallo, he prepared fresh designs, but still provided a pair of lofty towers on his principal façade, as may be seen by the model still preserved in the sacristy. These towers were placed at each end of his great vestibule, but wholly detached from the building, resembling in this particular the older campanili of the city; and although they were covered with the classic details of the Renaissance period, they approximated in their form to the gothic steeples of the north. They were extremely tall, and intended to equal in height the central dome; they were arranged in a number of stages, the lower ones square and ranging with the orders of the main building, and the upper ones gradually assuming a circular shape on plan and terminating in a spire. Although they wanted its simplicity and grace, they were very similar in their outlines to the steeple of Bow Church, London.

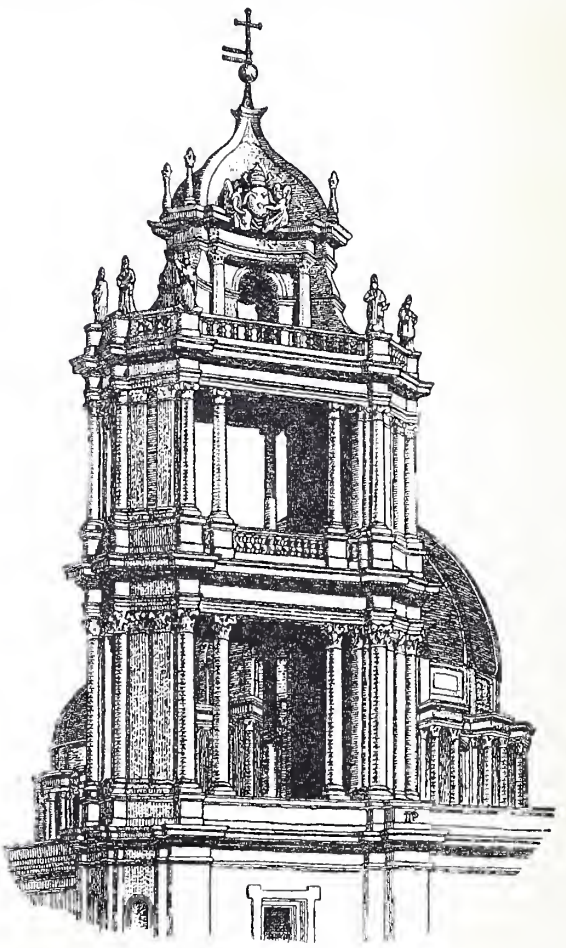
When Michelangelo assumed the control of the works after the death of San Gallo, he reverted to Bramante's plan of a Greek cross, and he devoted all his energies and the remaining years of his life to the completion of the great dome. He appears to have made no preparation for a belfry, unless we can consider the small domed towers over the Gregoriana and Clementina chapels, which Vignola erected from Michelangelo's designs after his death, were intended to serve that purpose. That they were to some extent regarded as suitable is evident, since, in 1770, when all idea of building a proper belfry had been abandoned, Simonetti, the architect of the Museo Pio-Clementino, endeavoured to persuade the Pope to have the bells hung in one of them.

We do not know what was the actual design for the belfries which Carlo Maderno intended to erect over the façade of his nave, but it is evident from his preparations that they would have been quite unlike any of those previously projected, since they were not intended to be square at the base. He obtained the necessary space on the platform which was to receive them by an extension of his great narthex northward and southward beyond the width of the nave itself; and as this encroached at the south end upon a roadway which could not be diverted, the structure was pierced so as to span this by a great arch which rose through the basement and main order, cutting the lower part of the tower completely through; and it may be, therefore, with a view to strengthen the external piers, which were thus separated from the main structure, that he formed them into the semi-hexagonal shape with which the ends of the

vestibule terminate. Great difficulty was experienced in getting proper foundations for the work, and they had to be carried down to a depth of over a hundred feet. Whether this fact led to the abandonment of the design to build belfries, or whether it was due to the anxiety of Urban VIII to finish the work, seems uncertain ; but it is clear that when the great church was consecrated in 1626, as the inscription on the front records, the belfries were unbuilt, and to the time of Maderno's death in 1629 no attempt was made to supply this lamentable omission.

But stopping the works and consecrating the building did not complete it, and it was soon felt that the façade could not be left in its unfinished condition, and that the lack of a bell-tower of some sort must be supplied. The matter, however, remained in abeyance for some time, and when Urban at last resolved to resume operations the difficulties which Maderno had experienced in obtaining a proper foundation were well nigh forgotten. It should be remembered that in ancient times much of the Vatican quarter was of a very swampy character, and that when the great circus of Caligula was erected in the Horti Agrippinae the foundations had to be built on piles ; and it was on the walls of this circus that the south side of the old basilica was raised. Before the destruction of the ancient nave the south wall with the rows of columns nearest to it had gone over some 3 ft. 7 in. through the failure of the old foundation. The hillsides hereabouts were full of springs, so that as early as the times of St. Damasus, who was Pope A.D. 366 to 384, drains had to be formed to collect and carry off the waters which were then invading the grave of the Apostle. The water-course thus formed, known later as the Aqua Damasiana, was utilized for the service of the Baptistery and the Kantharos of Symmachus which stood in the atrium of the basilica ; and it still supplies the Vatican fountain, designed by Algardi, standing in the Cortile di S. Damaso. This water-course was reopened in the time of Paul V, when the volume of water found in it was sufficient to float a boat ; and although the sides were found to be well palisaded the scour was then enough to endanger the foundations. Besides strengthening the retaining walls and connecting the water to the new fountains of the piazza, nothing more seems to have been done ; but much later, after the failure of Bernini's tower, the story of which has yet to be related, Innocent X had it reopened with a view to its further repair. It was then found to be partially choked up with gravel washed in from the sides ; and the foundations were being undermined, not by rats, as a modern architect might have expected under similar circumstances, but by a very unexpected sort of creature, for Cancelliere says they found 'a dragon with wings, feet, head and snake-like tail, just as we see in paintings. It was shot by the bricklayers, and the Pope asked to see it.'

When Urban determined to recommence the work, he selected Bernini, in spite of the rivalry of Ponzio and Algardi, to design the new belfries. The architect found himself compelled to fit the base of his work to the peculiar plan on which Maderno had formed the projecting ends of his narthex ; that is to say, he had to make his towers oblong on plan, with the faces broader than the sides, like the steeple of S. Mary-le-Strand, and to treat the whole as a bell-cot rather than as a tower. The prodigious size of the main order of the façade below prevented him from making his work in any way proportionate thereto ; and, while observing all the architectural proprieties in making the lines of his structure coincide with the centres of the work



SOUTH-EAST CAMPANILE OF ST. PETER'S.
BUILT BY BERNINI. DESTROYED 1646.

below, he adopted an independent treatment for his design, which was, however, very adversely criticized by his rivals. He formed his towers with solid angle piers resting on the main piers below, well tied together with cornices, and decorated with columns and pilasters. The work

was in four stages, the lower two of the Corinthian and Ionic orders, and the upper two of a fantastic shape decorated with statues, candelabra and the arms of the Pope; and it was intended to hang the bells in the third stage. Bernini carried his belfry to a height of 171 ft. above the attic of the building, or 320 ft. above the pavement of the piazza: but by the time the work had reached the top of the second stage cracks began to show themselves in the substructure, and the upper stages appear only to have been completed in brickwork. Nevertheless, on the 29th June, 1641, which was St. Peter's Day, the work was regarded as complete, and the Borgo was illuminated in the evening in celebration of the event.

Sad to relate, a few days afterwards, the upper stages of the tower collapsed and had to be removed, and the Pope, sending for Bernini, so bitterly reproached him that the unfortunate architect fell seriously ill. No doubt he felt the result the more deeply as Urban had employed him on nearly all the principal works during his reign, to the exclusion of his rivals and critics. The Pope, however, gave him permission to prepare and set up a wooden model of a modified design; but this was not approved of, and, although it had cost a great deal, it was pulled down again.

On the death of Urban, which occurred shortly after these events, Bernini lost a patron and friend, as Innocent X, who succeeded to the papal chair, preferred Bernini's rival and imitator, Borromini. In 1646, listening to adverse criticisms of Bernini's rivals, and affecting to fear that the settlements which had shown themselves in the façade would dangerously increase, the Pope ordered that the tower should be entirely pulled down, and that the architect's country seat should be seized to defray the cost of the destruction.

The expense of this unfortunate tower was very considerable. The original erection, together with the wooden model, which was pulled down, came to 125,000 scudi, and the cost of the destruction to 13,000 scudi more, so that from first to last a sum of nearly £30,000 was expended in vain.

When all hope of raising the bell-towers on the façade had been abandoned, Pius VI, acknowledging the inevitable, in 1786 rehung the bells in the attic of the south end of the narthex, and erected over the parapets the present clock-faces adorned with angels and the papal arms; and thus was meanly completed the great cathedral church of Christendom.

The tower was not left without some tangible memorials, for many portions were re-used in other buildings. Principal among these were the great columns of the Corinthian order which decorated the lowest stage and which were used in the porticos of the twin churches of S. Maria di Montesanto and S. Maria dei Miracoli in the Piazza del Popolo, the former of which was commenced in 1662, by order of Pope Alexander VII, from the designs of Bernini. The columns of the second stage, which are of fluted marble, and came from Hadrian's Villa at Tivoli, with Ionic capitals of traventine, decked out with stucco enrichments, now stand in the central hall of the sacristy of S. Peter's.

Although Bernini's bell-tower endured for so short a period, it was not without its influence on contemporary architecture. There is no doubt that Borromini, when he was at work for Innocent X on the church of S. Agnese in the Piazza Navona, took the idea of the oblong plan and the arrangement of the stages of his twin towers from that of S. Peter's; and though Wren's towers at S. Paul's are square on plan, yet in many respects, such as the grouping of the columns on the angle piers and the fantastic form of the upper stages, they owe much to Bernini's inspiration.

Wren was in Paris in 1665, and remained there until recalled to London by the Great Fire, and, if not actually engaged in architectural study, would not be unobservant of the works in progress in that city. There had been already before his visit two large domical churches completed, those of the Sorbonne and Val de Grace, in neither of which, however, was to be found any suggestion of such western towers as we see at S. Paul's Cathedral. Bernini was in Paris about the same time, and he and Wren may, perhaps, have met; but, in any case, the story of S. Peter's belfries, and very likely engravings of them, had come to Wren's notice, and given him the idea he so well carried out in his own works. It is fortunate for us, be the cause what it may, that his attention had been turned to tower building, as the study of the subject enabled him to ornament our city with so many graceful spires of varied outlines; but as for Rome, the destruction of Bernini's tower seemed to have resulted in a condemnation of all such buildings. Dome after dome was erected, and their monotonous outlines left unrelieved, with only the exception of S. Agnese, by picturesque belfries, until the unfinished mass of S. Peter's was accepted as the last word in architecture, and the art of tower building died out in Rome.

SOME KENTISH CHESTS

EVEN the lord's room in a Norman castle in England must have been a very simply furnished place. Beds, trunks, tables and stools may be postulated and all of very rough workmanship. In places of state there was no doubt a throne with some pretensions to architectural design, but chairs for domestic convenience were of very late introduction into the houses of ordinary well-to-do people. Practically no furniture has come down to us from twelfth-century England, except it be a very few church chests dating from the end of the century. These early chests have been carefully studied by Mr. P. M. Johnston,[1] who has made a long list of existing church chests of the twelfth and thirteenth centuries in England, to which he is continually adding. That chests of some sort existed in churches from the earliest times is easily proved, if indeed such a fact needs proof ; the existence in England of such a number of church chests, which may be dated to about the years 1200-1225, is perhaps to be explained by the mandate of Pope Innocent III in 1200, ordering the setting up of chests in every church to contain offerings for the benefit of the Holy Land. 'To this end' (I quote from Mr. Johnston's paper) 'We command that in every church there shall be placed a hollow trunk, fastened with three keys, the first to be kept by the bishop, the second by the priest of the church, and the third by some religious layman.' Most of these church chests were of a more or less definite type, easily recognizable by the pin-hinged lid, the inward sloping ends, the two broad uprights at each end of the front and back, continued below into a kind of feet. Into these bold uprights the front and back of the chest were morticed, being formed of one or more horizontal planks. The decoration of these chests was at first very simple, consisting perhaps only of some moulding of the inner edge of the feet (as in the Heckfield chest), or a lightly grooved arcading (as at Graveney), or much more frequently a series of roundels cut with a kind of design which has lingered on in Scandinavian countries to the present day. These chests are very numerous in the southern counties, and assumed a fairly definite type in Sussex and thereabouts. Several of those we know may have come from a single shop or have been the work of one itinerant craftsman.

The group of chests to which I now wish to call attention are in date somewhat later than those with roundels, but are derived from them and are a development of the same type. I am only concerned with chests of Kentish origin. The earliest may have been made at the end of the thirteenth century ; the latest was evidently in existence before the Black Death. They belong therefore to the time of the Decorated style of architecture. The link between them and the earlier type may be found in the well-known Clymping (Sussex) church chest, which has been illustrated both in Mr. Johnston's paper and in Mr. Fred Roe's book, entitled 'Ancient Coffers and Cupboards' (London, 1902). On the front of that chest, the boarding between the uprights is carved into an arcading in low relief, whilst roundels are introduced above the arcading and on each of the uprights. This arcading came to stay and led to elaborate developments, as we shall see.

Its first appearance on a Kentish chest was at Graveney, already referred to. The Graveney chest (illustrated both by Mr. Roe and Mr. Johnston) is ascribed to a very early thirteenth century date because of the rudeness of its workmanship and the simplicity of its forms. The arcading is merely indicated by a double line of grooves, but I suspect this to be in the nature of a rude effort of a simple craftsman to imitate more elaborate work which he had seen. The feet of the Graveney chest are quite unadorned and merely consist of the downward prolongation of the rectangular uprights, a feature repeated in other Kentish coffers.

Next in point of date comes a chest belonging to Mr. Fred Roe and illustrated by him. I understand that he acquired it at or near Penshurst. There is no reason to believe that it was made for a church. In size and design it closely resembles my own chest, which came out of a cottage at East Peckham, and probably was made by the same craftsman as Mr. Roe's. The character of my chest and its decoration will be obvious from the illustration. It will be observed that on its front there are four and a half pediments over a lower arcade of eighteen narrow cusped arches. These pediments are formed by the juxtaposition of four trefoils. If the two centre trefoils (one erect, the other reversed) are suppressed, what remains is nine pairs of arches in the lower row, each pair surmounted by a trefoil, and that is the decoration of Mr. Roe's chest. In fact, what seems to have happened is that the craftsman, having finished Mr. Roe's chest, and having another to make, bethought him that he could add to its appearance by fitting a couple of trefoils in between the others in pairs, and he did not notice till too late that this would leave him an odd piece at the end which would only hold half of one of his fine new pediments. In Mr. Roe's chest, again, in the blank space under the lock, the craftsman carved a large flat rose, doubtless in remembrance of the then old-fashioned roundels. For this there was no room on mine, the space being occupied by one of the pediments. Before passing on I may just mention that Mr. Morgan Williams has a chest with arcaded front in low relief and plain uprights at the ends, which appears to be Kentish work, perhaps yet earlier than Mr. Roe's, and a link between it and the Graveney chest. It is fig. 6 in Mr. Percy Macquoid's 'English Furniture.'

[1] 'The Archæological Journal,' vol. lxiv, pp. 243-306.



CHEST IN ALLINGTON CASTLE, MAIDSTONE



CHEST IN RAINHAM CHURCH, KENT



CHEST IN SALTWOOD CHURCH, KENT



CREWEL-WORK HANGINGS ON VIEW AT
MESSRS. GODFREY GILES AND CO.'S

Next in point of date and development of design comes a chest which appears to be no longer in existence. It is pictured by Mr. Roe from an illustration in the 'Dictionary of Architecture.' Here both the upper and lower rows of arcading are divided into six groups of four narrow arches with more elaborately traceried pediments, now arched instead of gabled in form, over the lower row, and a pair of trefoils over each upper group of four. The groups of four are now divided from one another by applied pilasters surmounted by long finials. The broad uprights at the ends are not plain, but decorated with a design of lozenges formed by oblique cross-shaped members. This chest used to be in Wittersham Church, Kent. It may very well have come from the same workshop as Mr. Roe's and mine at a somewhat later date.

The Wittersham chest leads on directly to a group of three more Kentish examples in the churches of Rainham and Faversham, and in St. John's Hospital, Canterbury. The Faversham chest is illustrated by Mr. Roe. The Rainham chest is here photographed for the first time. From these the massive end uprights have disappeared, and boards, with decoration like that on the uprights at Wittersham, are placed horizontally round the bottom to form a base. The arcading and pilasters of the lower tier are practically the same as at Wittersham, but the upper tier canopies are more elaborate, each pair of trefoils being surmounted by a rose, and the whole enclosed in a cusped arch, which rises off the pilasters and replaces the Wittersham finials. These pilasters and the arcading associated with them are no longer applied, but cut out of the body of the chest-front. It is at once apparent that only a small step remains to be taken to produce the panelled chests of later manufacture.

All the above-mentioned chests were obviously the product of a single workshop, the rose of one of the earliest of them being a remembered feature ready for introduction when a place for it occurred on the latest. They are a distinctively Kentish product. Their place of origin may have been Canterbury, or they may have been made, as I have above suggested, by an itinerant craftsman. There yet remains one more fourteenth-century Kentish chest which must have come from another workshop, though it contains features that connect it with the Rainham-Faversham group. It is now in Saltwood Church, where they say that it came originally from the castle. Alike in proportions and in general effect, it differs from the others. It is long and low. Its end uprights are carved with grotesques such as are common in a like situation in other parts of England and abroad. It has only one row of arcading, consisting of groups of four arches, but not separated by pilasters. Within each arch is carved a rose, and there is another in the pediment above each pair. Along the bottom runs a narrow strip of foliation. Perhaps this chest may have come from abroad. More probably it is Kentish work like the rest. We are far too ready to call any piece of old work found in England Flemish or French, out of sheer ignorance. Someone called my chest Flemish. A similar attribution has been applied to the Faversham chest, and I daresay to others. It is, however, clear, when we put together all those I have mentioned, that they form a single group, developing in style from year to year in the country in which they still remain. Furniture, of course, came to England from abroad, but such importations were sporadic. In the main each district in the Middle Ages produced for itself the objects it needed, whether they were chests or paintings, sculptures or buildings.

MARTIN CONWAY.

CREWEL-WORK HANGINGS AND BED FURNITURE

VERY few old English country houses are without a specimen of curtains, or, more commonly, bed-hangings, embroidered in crewels during the late seventeenth or early eighteenth century.

The fashion for worsted needlework was stimulated, after 1688, by the personal influence of Queen Mary. And Celia Fiennes, who travelled through England on a side-saddle in this reign, notices in the queen's closet at Windsor 'the hangings, Chaires, Stooles, and Screen the same, all of Satten stitch done in worsteads, beasts, birds, ymages, and fruites, all wrought very ffinely by Queen Mary and her Maids of Honour.'[1]

The universal devotion to needlework is lightly rebuked by Addison, who tells a story in the 'Spectator' of some young ladies educated by an industrious mother, whose whole time was so devoted to working 'sets of hangings' and cushions that 'they have never learned to read or write.'

These hangings have a striking general resemblance, and are, unlike contemporary needlework pictures, designed with bold and effective patterns. They are worked almost always in a bluish green, mixed with more vivid greens and browns, but rarely any other colours, though a few examples are known in which a dull pinkish red is the predominant colour. A similar prevalence of dark green of a bluish tint may be noticed in the beadwork embroidery of this reign and of Charles II's reign.

The designs may be divided into three main varieties: the first consisting of isolated sprays of flowers, scattered at intervals over the surface to be decorated; the second, of narrow upright panels divided by borders of flowering stems, with a row of floral sprays running down the middle of each panel; the third, and most remarkable, of a

[1] 'Through England on a Side-saddle in the Reign of William and Mary.' Celia Fiennes.

branching serpentine tree, throwing out boldly designed leaves of various convoluted shapes. A characteristic feature of this design is this large curling conventional leaf, which is 'charged,' or filled in, with small open devices. The tree or stem is generally rooted upon a ground of small, irregular mounds or hillocks, on which are to be found, perhaps, minute huntsmen and hounds, or shepherds herding their flocks, pagoda-like cottages, a stag, a spotted leopard and a dog or two ; and small flowers, caterpillars, butterflies and large ornamental birds are also met with. As in the case of the wall-hangings in the Victoria and Albert Museum, and in other contemporary specimens of English needlework, the lion and the leopard are conventionally treated, while the reproductions of English fauna, insects, etc., are far more natural. Mr. Alan Cole is of opinion that these pattern schemes were immediately derived from colour-printed cotton palampores from Masulipatam, so many of which have remarkable tree and leaf patterns composed of symmetrical interlacements of branches bearing ornamental leaves, flowers, etc.

The illustrated hanging is a very fine example of the 'Serpentine-tree' already alluded to. Among the richly designed foliage are perched fantastic peacocks and squirrels, while a stag is chased by hounds over the ground of rounded hillocks at the foot of the design. To judge from the figure of a Highlander, in costume of William III's reign, and the thistle that appears freely among the conventional foliage, the piece was probably worked in Scotland.

About the time of William and Mary a Chinese element crept into these designs, introducing a broken and detached spray instead of the strong continuous scrolling lines of the earlier work, and various travesties of oriental motifs, figures of Chinamen, pagodas, and the long-tailed, crested bird familiar in Chinese porcelain and decoration. It is probable that design at this date was influenced by the great importation of Persian silks, Bengals, printed and painted calicoes, that the Company of Silk Weavers makes complaint of so early as 1680, or borrowed—as Sir William Chambers suggests that the later Chinese furniture of Chippendale and his contemporaries was—from 'the lame representations found on porcelain and paper-hangings.'

'Oriental' papers were in wide request during the last years of the seventeenth and the eighteenth century. Mrs. Delany, the famous needlewoman, writing in 1746, describes Cornbury as having the finest room 'hung with flowered paper of grotesque pattern ; the next room is hung with the finest Indian paper with flowers and all sorts of birds ; the ceilings are all ornamented in the Indian taste . . . the bed-chamber is also hung with Indian paper on a gold ground.'

The Jacobean hangings have lasted till now, partly because the crewels first manufactured were of excellent quality, and secondly, because there was no gold or silver thread used, which would make it worth anyone's time to destroy them. The excellent preservation of the worsted embroidery itself is to be attributed to the fact that the hangings were constantly in use, and so protected from the ravages of moths ; even when they ceased to be fashionable as bed-hangings, when dimity, or Sheraton's 'French' draperies superseded them, they were removed to servants' bedrooms, where they were shaken and kept in repair. The only weak point is that the linen or mixture of linen and cotton has, in many cases, proved too weak for the heavy worsted embroideries, and the design has to be re-applied.

M. JOURDAIN.

WORKS OF ART DISCOVERED IN VENICE

AN interesting and important discovery is reported as having taken place in the little Church of S. Giuliano (more familiarly known as San Zulian) in Venice. This church, which stands at a short distance from S. Mark's, is one of the oldest churches in the town, and dates from the ninth century. It went through many phases, being almost totally destroyed by fire in 1105 ; then it was rebuilt by the patrician family of Balbi, and eventually it was much altered in the fifteenth century by the great Tuscan architect, Jacopo Sansovino. It ranked as a parish church till 1810, when it became a *succursale*, or 'chapel-of-ease,' so to speak, of S. Mark's, and is under the rule and administration of its mother-church. Quite recently some needed repairs led the architect, Signor Marangoni, to examine into the state of the roof, and there he saw a huge roll stowed away under the rafters, and thickly coated with dust and cobwebs. So thick, indeed, was the dust that some time, and a great deal of cleaning, were required before it became evident that the roll consisted of numerous canvases, and that on all of them there were paintings of a high order.

The next step was to search for some documents or catalogues that could account for these paintings, and explain how they came into that place, whether they belonged to the church, and so on. After a great deal of research, a most minute account was found in Francesco Sansovino's work, 'Venezia descritta,' of the church itself and all that it contained. From this and from other papers it is now proved that in 1830, or shortly afterwards, the rector of San Zulian, thinking his church dark and gloomy, determined to remove the paintings from the walls, and put thin panels of light coloured marbles in their stead. This was accordingly done, and masterpieces by Tintoretto, Palma Giovane, Corona and others were banished to the recesses of the roof.

The description, together with the measurements of the pictures given by Sansovino, is so minute and exact as to leave no doubt as to the authenticity of the rolled-up canvases, or of the value and importance of their discovery.

The paintings are all large, some of them measuring as much as 9 ft. by 7 ft.; and the most important are: *Christ bearing the Cross at Calvary*, by Tintoretto; an *Ecce Homo*, and *The Resurrection*, by Palma Giovane; the *Deposition*, the *Flagellation*, the *Crowning with Thorns*, and *Christ before Caiaphas*, by Corona; the *Agony in the Garden*, and the *Washing the Disciples' Feet*, by Giovanni Fiamengo; a *St. Jerome*, and a *St. Theodore*, by Andrea Vicentino; three large designs for mosaics, by Alliense.

Some of the paintings are in a deplorable condition, especially those by Tintoretto and Fiamengo; those by Palma Giovane, Corona and Vicentino are in a good state. The four pictures by Corona are of special interest and value, and must unquestionably enhance his fame as a draughtsman and colorist. Born at Murano in 1561, Leonardo Corona died in 1605, from the effects of over indulgence at a banquet at which Titian (of whom he was a follower) and other boon companions were present.

A commission has been appointed in Venice to decide as to the fate of these paintings, their restoration, cleaning and the like; but it is already supposed that one and all of them will in time be re-hung in the places for which they were originally intended in the Church of San Zulian.

ALETHEA WIEL.

THE ARCHITECTURAL AND TOPOGRAPHICAL SOCIETY

ABOUT a year ago, in discussing the means of preservation of our ancient buildings,[1] the view was expressed in this magazine that 'the case is one where unofficial action will work best.' Since then the Royal Commission on Ancient Monuments has begun its work. The terms of reference of that Commission, however, confine it to the making of an inventory, and appoint 1700 as the latest date for its consideration. There is thus ample room for such work as is being carried on by the Architectural and Topographical Society (General Hon. Secretary, Wilfrid I. Travers, A.R.I.B.A., 33, Old Queen Street, Westminster), which was formed rather more than a year ago, and has already accomplished much valuable service. The governing principle of the Society is the collection and publication on a co-ordinated system of the records of ancient buildings, up to 1800 A.D., 'with the buildings as the first consideration and all other matters subservient to them.' Its work falls into two parts: the collection and filing for reference of records such as books, sketches, measured drawings and photographs of ancient buildings; and the publication of a quarterly journal. The collection of information includes the issue to any competent person willing to assist of a printed form on which details of any ancient building may be given according to a pre-arranged system; and such forms when filled in will be filed in the Society's library. Of the journal —'The Architectural and Topographical Record' —the two numbers before us are sufficient to show the principle. The work (all of the Society's work, we may add, is done gratuitously) is arranged by parishes, of which some twenty are already complete. Of the numbers before us one contains a full printed description, with measured drawings, plans, etc., of the parish church of S. James and of the sixteenth century house, Dorney Court, in the parish of Dorney, Bucks; the other does the same for the parish church of St. Mary, the Franciscan Convent and Desmond Castle in the parish of Askeaton, County Limerick. On the value of such records as these, directly as records, indirectly as leading to knowledge of and respect for our ancient buildings, we need not dwell; and the organization of the Society, which carefully follows the course of devolution from an executive committee (assisted by an advisory council which includes such names as those of Lord Plymouth, Mr. Francis Bond, Professor Lethaby and Mr. T. G. Jackson) to competent local editors who will supervise the work of the contributors they may enlist, is practical and efficient. The modest annual subscription of half-a-guinea purchases the 'Record' as it appears; and the Society is appealing for £500 for present needs until its subscription list shall be equal to the support of its expenses.

[1] See BURLINGTON MAGAZINE, Vol. xiii, pp. 251 (August, 1908).

WARES OF THE SUNG AND YUAN DYNASTIES

OWING to a misunderstanding, it was announced in error in the August number of THE BURLINGTON MAGAZINE that the fourth article on 'Wares of the Sung and Yuan Dynasties' was the last of the series. We are happy to inform our readers that this is not the case, and that Mr. R. L. Hobson has further articles on these wares in preparation.

ART BOOKS OF THE MONTH

SCULPTURE

CATALOGUE OF THE IVORY CARVINGS OF THE CHRISTIAN ERA, with examples of Mohammedan art and carvings in bone, in the Department of British and Mediaeval Antiquities and Ethnography of the British Museum. By O. M. Dalton. London: Printed by order of the Trustees. 1909. 42s.

THE interest that students and collectors devote to ivories is many sided. Thus the ivory carvings of the Baroque period are little sought after to-day, and but little studied, yet in the time of the old princely collections, the so-called *Kunstkammern* of the continent, they were the most highly prized of all productions of miniature art. Again, the ivories of the Renaissance, more especially the remarkably rare specimens of Italian quattrocento work, have not as yet found that appreciation which they deserve. On the other hand, the ivory carvings of the Middle Ages have long been eagerly sought for, and for many years art students have energetically devoted themselves to their critical examination. They have been well advised, for the ivories of the Middle Ages are among the most important documents in the art of the Middle Ages, and among the most important sources of the artistic history of the period. Through them we are also able to follow the history of sculpture in epochs in which monumental sculpture is non-existent. As an indication of the continuity of the artistic tradition from classical times to the Middle Ages they are of special importance, of even greater importance than miniatures, for the miniatures that date before the ninth century are scarcer even than ivories. Nor is it only for the earliest, darkest centuries of the Middle Ages that they are valuable, but also for the Carolingian epoch and down to the first years of Romanesque style ivories are of fundamental importance, for even in this period we are still almost entirely dependent upon ivories in tracing the development of style, the existence of particular schools and the historical laws on the production of sculpture. And even in the later centuries of the Middle Ages, where we have more numerous specimens of monumental sculpture, ivories retain their priceless scientific value, not only because they exhibit the delicate shades of mediaeval form and detail, but because they have in the main been preserved in an almost perfect state, as compared with statues, which are often damaged or touched up. Belonging thus to the purest and most characteristic plastic products of the Middle Ages, ivories have an especial historical importance. As small portable works of art appreciated everywhere on account of the value of the material out of which they were fashioned, they offer in many ways a key, not only to the transfer of iconographic formulæ, but also to the wanderings and mutations of forms of art to local and territorial similarities in style. The great *rôle* which Byzantine art played in the development of the Romanesque style, which French Art played in the development of the Gothic style all over Europe, is in great measure to be traced to the influence of such sculpture in little, which was often made solely for export.

A great service has been rendered to students by the publication of this fine critical catalogue of the ivories in the British Museum. The collection is not only within its limits one of the most important in the world, it is remarkably rich in pieces of interest for the study of the art. The new catalogue is in every respect admirable, and worthy to rank with the great catalogue of ivories in the Berlin Museum by Wilhelm Vöge, and that of the Vatican Library ivories by R. Kanzler. With the exception of one or two small and quite unimportant examples every piece is reproduced, for the greater part in excellent collotypes which fill] 125 plates, the others autotyped in the text. In the case of exceptionally interesting pieces details are also reproduced, together with the back view or a companion piece from another collection for the purposes of comparison. The descriptive text and the instructive introduction by Mr. Dalton (to whom we already owe the splendid catalogue of Early Christian monuments in the British Museum) is carefully compiled and is in every way in the forefront of modern investigation. The findings of the most recent writers are carefully considered and in each case intelligently valued, and there has been much energy in this direction of late.

In the introduction is given a resumé of the history of the collection, together with a commentary upon the significance of ivory carving, and remarks upon material, technique and the aims of the art. The difficult and interesting problem of forgeries is also touched upon, if too briefly. Since the question of genuineness in an ivory can rarely be decided by makers' marks, the decision resting principally on expert investigation based upon criticism of style, it is well that even suspected pieces should have been illustrated in the catalogue, only a few obvious forgeries being banned. I would like to remark in this connexion that the possibility of tracing doubtful works back to the beginning of the nineteenth century is no proof of genuineness, for it is precisely in that period that imitations of highly prized ivories were made, interest in the art of the Middle Ages reviving in Germany and France, particularly in the art centres on the Rhine, under the influence of Romanticism.

Descriptions of the pieces are brief, since practically all are reproduced, but at the same time the notes enter very thoroughly into scientific problems. Considerable space is allotted to the notes on iconography: an exact date is sought in almost every case, but, on the other hand, the very problematical attributions of locality are for the

most part referred to with great circumspection. The numerous ivories of the Eastern Roman Empire dating from early Christian times are assigned without exception to Egypt or Palestine and Syria, but I am of opinion that in the case of the most notable of these pieces, the famous St. Michael plaque (No. 11), we must fix the place of origin as Constantinople.

Coming to the Carolingian ivories, I may point out that the style of the so-called Metz group, (No. 45), presents remarkable resemblances to that of the miniatures of the school of Corbie, and ivories of similar characteristics appear to have been worked also in the great school of Reichenau, where the Carolingian style lingered until the era of the Ottonid Emperors.

At a guess I should also place in the Reichenau the group of Ottonid ivories known to Westwood (No. 55), and not, as has been suggested, in North Germany. To the same group should be joined the two other ivory plates in Compiègne and Seitenstetten. It is more possible that No. 48 belongs to North Germany, though it has been incorrectly compared to the ivories of the Ada Group. The piece is related to a book-binding in the Cathedral Treasury at Essen, and in the Königliche Bibliothek in Dresden (Cod A. 63). The singular diptych No. 49 is apparently from the Rhine district, and may be compared to works in Darmstadt. Among the works of the Romanesque period the English pieces are especially interesting, and their bold style in ornament as well as in the grotesque figures is correctly compared with the English miniatures of the period, whereas the resemblance to a South German miniature (p. 39), which is here brought in for comparison, is only a general one. Following a description of the European ivories of the Gothic, Renaissance and Baroque periods, come the Oriental ivories. In regard to these I may say there is in the Cathedral Treasury at Regensburg a complete coffer which is closely allied to the pieces No. 564-567, and the two fine Persian pieces, 570-571, have their nearest companion pieces, not in the coffer in the Bargello, but in some pieces in the Hermitage in St. Petersburg.

SWARZENSKI.

E. M. FALCONET. By Edmund Hildebrandt. 'Zur Kunstgeschichte des Auslands,' Vol. 63. Strassburg: Heitz. 1908. M.15.

HERR HILDEBRANDT'S is a thoughtful and authoritative work on Falconet. The author succeeds in reviving one's interest in an artist who has for long been thought of only as one among the many authors of very expensive but essentially unimportant *objets d'art*, and of miniature sculpture in which the characteristics of the Rococo style are more apparent than any great creative conception. This view of Falconet is due in part to the great attraction which these boudoir pieces have for the rich collector, in part to the fact that Falconet's most important work in a more serious manner—namely, the monument to Peter the Great—is in St. Petersburg, and is little known to Western European art-lovers. His other great work, the sculptural decorations of S. Roch, in Paris, though near at hand, are rarely visited, probably because of a natural enough feeling that the bombastic and rhetorical style of the period is seen at its worst in large religious compositions.

Falconet's work as a creator of minor sculpture and *objets d'art* was to some extent forced upon him by his connexion with the Sèvres porcelain factory, and he himself spoke of it with some impatience. His models were continued in use and also imitated by his successor, Boizot; and this gives rise to the great difficulty of determining precisely which of these works is to be attributed to Falconet himself, and also accounts for the extraordinary value of such pieces as can be given to him with certainty. Herr Hildebrandt declines to give a complete list, but he indicates the rigour of his judgments by deleting from the list of Falconet's works many objects which now pass under his name, not a few of which were accepted by no less an authority than Molinier. Among these we may quote the *Shepherd*, the standing *Amor* with a vase-clock, the *Fidelity* and the large clock with plastic adornments, all in the Wallace Collection.

More interesting, perhaps, than these questions of authenticity in minor sculpture, which the author admits to be of extreme and hazardous difficulty, are his investigations into the stylistic developments of the eighteenth century. He considers that the Baroque did not cease altogether with the introduction of the Rococo, that it still inspired the greater monuments and the main planning of large enterprises, and that this tendency went on right up to the introduction of the Empire style. And he finds in the contrast between the Falconet of the *Leda* (one of his Sèvres models which might almost have come out of a picture by Boucher) and the Falconet of the statue of Peter the Great the evidence of these two motives existing side by side. Falconet is now Rococo and now Baroque, and it is the survival of the Baroque tradition in him that gives to much of his work a dignity and weight to which few of his contemporaries attained. He never had as fine a plastic feeling as Puget, nor anything of Houdon's surprising sincerity and spontaneity, and his reputation unfortunately rests mainly upon the more trivial efforts of his genius; but he counts, none the less, among the more serious artists at a time when serious ambitions were at a discount. Herr Hildebrandt's work is admirably fitted to give a truer view, not only of Falconet, but of the whole artistic movement of his period.

R. E. F.

DIE FRÜHMITTELALTERLICHE PORTRÄTPLASTIK IN DEUTSCHLAND. Bis zum Ende des XIII. Jahrhunderts. By Max Kemmerich. Leipzig : Klinkhardt and Biermann. 1909. 11 marks.

THE author explains his view of the capacity of early mediaeval artists for portraiture by an analogy with literature. The literary portrait describes a certain number of features, never giving an exhaustive catalogue of the whole, but leaving much to the imagination of the reader. Just so the artist of a barbarous race or age seizes by unerring instinct on certain salient features, it may be two or three only, and does not trouble himself about the rest. It would be absurd to expect an attempt at complete portraiture from any German artist of the seventh to the thirteenth centuries, the period with which Dr. Kemmerich deals. He endeavours by a careful comparison of all available material, in sculpture small and great, seals, gems, coins, to ascertain in which of those arts and in which generation the most serious and successful attempts at actual portraiture were made. In other cases the craftsmen contented themselves with a mere effigy or symbol (Bildnis) which suggested to the intellect the person it was supposed to represent, but was not founded on a direct study of nature. He tests the results by a definite scale of marks and gives the first prize to a seal of Frederick II (1215) as containing about twenty-five to thirty recognisable points of resemblance to the model. Such an estimate, of course, can only be formed when the amount of material available for comparison is unusually large. An interesting example of the value of literary descriptions for comparison with plastic likenesses is afforded by the case of Frederick Barbarossa. The illustrations comprise some fine examples of early mediaeval art and many that are merely barbarous. C. D.

PAINTING

THE SCHOOL OF MADRID. By A. de Beruete y Moret. Duckworth, 7s. 6d. net.

'O MATRE pulchra filia pulchrior' we feel inclined to say as we lay down the book written by Don Aureliano de Beruete's son. For whilst the distinguished father has given us the last word on Velazquez, the present writer now gives us the first word on a subject hitherto unstudied, and right gladly do we welcome him. We all wanted to know something of the *terra incognita* surrounding Velazquez, and here at last we get to know del Mazo, Carreno, and the brothers Rizi, not to mention their pupils and followers of the later seventeenth century. All this is a step in the right direction, and it is particularly well that a Spaniard should be the first to place the study of his native art on a sound basis. True that Stirling-Maxwell many years ago led the way, and Curtis, Ford and Justi all did invaluable work in the same field, but no one has reconstructed the figure of del Mazo till now, or invested the dull personality of Carreno with a living interest ; and even Fray Juan Rizi, it seems, must enter the hierarchy and be reckoned with the elect round Velazquez. One wishes the picturesque figure of Pareja, the mulatto slave, could be better realized, and his share in the school pieces more definitely ascertained ; where the material is so slight, as seems to be the case with his work, it may be well to mention the existence of a still-life piece belonging to Mrs. Bischoffsheim in London, which the author appears not to have seen. But indeed the field for discovery in England is sure to yield a rich harvest : signed pictures by del Mazo belong to Lord Carlisle, by Pereda to Sir John Stirling-Maxwell, and by Carreno—one of his greatest achievements, *Belshazzar's feast*—to the Bowes Museum in Durham, which also possesses signed works of Muñoz and Pereda. Pacheco's signed *Knight of Santiago* is at Richmond, and the variant of the National Gallery *Admiral*, also purporting to bear Velazquez's signature, is at Woburn. It is a matter for regret that Señor de Beruete y Moret has not referred to this important picture, without which the question of authenticity of the National Gallery version must still be a matter for discussion. To English readers indeed this question of authenticity in respect to Velazquez is one of special interest, for three of our important pictures are deposed from their high estate to rank henceforth as del Mazos ; and, object as we may, it is idle to pretend that such criticism is capricious. The *a priori* arguments in favour of the pupil and imitator appear all through to be stronger than the proofs adduced from considerations of style, but the statement of Palomino (quoted at p. 56) is good evidence that del Mazo actually copied Velazquez's work, and in all future histories of Spanish painting del Mazo will undoubtedly have to take rank among the most important of that nation's artists.

We hope that this successful enterprise of Señor de Beruete y Moret will lead to other similar undertakings. Why should we not have trustworthy monographs on Ribera, Zurbaran, Alonso Cano and Valdes Leal ? Murillo and El Greco have already found their historians, and Velazquez has a library to himself. The early Catalan artists have their champion in Don Salvador Sanpere y Miquel ; will not the present author increase our sense of indebtedness by enlightening us on the schools of Seville, Granada and Valencia ?

H. F. C.

CHARLES LE BRUN. Par Pierre Marcel. 'Les Maîtres de l'Art.' Paris : Plon, Nourrit et Cie. 3fr. 50 net.

THIS is the seventeenth volume of the series, which is published under the patronage of the Ministère

d' Instruction Publique et des Beaux-Arts. The volumes are well arranged to give a fairly full view of the life and works of each master, though they do not claim to be exhaustive. The two tables placed at the end of the sketch are particularly clear and detailed within their own range. The chronological tables display the dates, notable events of the lives, and the principal works arranged in parallel columns; and the topographical tables provide a list of the public and private galleries where the works are to be found, with exact measurements of the pictures. There are also bibliographies, alphabetical indices and some two dozen illustrations in half-tone to each volume. Thus each volume forms a book of reference to its subject, sufficient for ordinary use, or a convenient nucleus for more detailed study. Needless to say, the biographies and the criticism being written in French, are abundantly clear, whether the criticism be always acceptable or not. M. Pierre Marcel keeps up the standard of the series. Indeed his volume is a particularly good example, because the subject is so characteristically national; he does not require to name a single foreign writer either in his sketch or his bibliography, and his tables seem to be nearly exhaustive. He recounts the life of Charles Le Brun from his birth at Valenciennes in 1619, through his early struggles, his appointment as painter to the King in 1638, his large share in the foundation of the Academy in 1648, his nomination as first painter to the King in 1662, and as perpetual rector of the Academy in 1668, his relations with Louvois between 1685 and 1687, to his retirement from the Court in 1688 and his death in 1690. M. Marcel's topographical table shows how exclusively Le Brun's academic grandeur appealed to the French. M. Marcel is not able to enumerate more than fourteen important portable works of the master now in foreign countries. The only two of these in England are the early picture, *Horatius Cocles Defending the Sublician Bridge*, and the small, later *Massacre of the Innocents*, both in the gallery of Dulwich College. It is difficult for foreigners to appreciate the judgment of the subtle French critic who assigns to Le Brun, with David and Delacroix, a similar place in French art to that held by Rubens in Flemish art and by Raphael and Veronese in Italian. Their similarity lies in 'leur amour du grand, du national, de l'immense et de l'universel, amour qui s'est toujours exprimé dans la peinture dit décorative ou dans les grands *machines*.' The admiration of the French for Le Brun is aroused by the quality of his art, as it is expressed by another great critic, 'érudition, imagination, connaissance du passé, amour du grand.' It is natural that this admiration should be much chastened, among other peoples less habituated to the riotous Rococo of the Louis Quatorze period.

A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century. Based on the work of John Smith. By C. Hofstede de Groot (with the assistance of Kurt Freise). Translated and edited by Edward G. Hawke. Volume II. London: Macmillan. 25s. net.

Before a volume in which some four hundred closely printed pages are devoted to the works of Philips Wouwerman the reviewer may well pause. Besides a general acquaintance with the painter's style, there will certainly be a few works in which his skill, his spirit, his brilliant touch, and above all his occasional consummate mastery of design (as in No. 977) are so pronounced as to fix them indelibly in the memory. But a precise recollection of even one-half of the immense mass of work which Wouwerman produced in his comparatively short life could only be acquired by an indefatigable specialist, and the revision of this volume of Smith's catalogue is, therefore, a far more wonderful achievement than the revision of its predecessor, which included masters surrounded, perhaps, by more troublesome critical mysteries, but intrinsically far more attractive subjects of study. Painters of the second rank often interest us as the heralds of greater things to come. Wouwerman is an artistic *cul de sac*, for Lingelbach, Huchtenburgh, Palamedes and the like, who came after him, have long since found the oblivion they deserved.

Aelbert Cuyp, who occupies the first half of the volume, is a more important, if less accomplished, figure. His influence on the craft of painting is seen in Crome, Cotman and the lesser Norwich painters, and extends even to Constable, who copied Cuyp and Ruysdael in his student years, and remained their admirer to the end of his days. Then Aelbert Cuyp is not only a landscape painter, but, following in the footsteps of his father, Jacob Gerritsz Cuyp, and perhaps of his uncle, Benjamin Cuyp, he attacked both portraits and figure subjects—in portraiture attaining at times, as in the familiar example in the National Gallery, to a skill which entitles him to rank among the excellent masters of his age, and to a place in the memory of those who from time to time find themselves before one of those really good anonymous portraits, which derive from the Netherlands more often even than from Italy. In the section devoted to Cuyp's portraits we have noted more than one wise omission of pictures in well-known collections which bear his name, but are certainly by some other hand. When we come to the cattle-pieces we notice what appears to be one rather serious oversight.

It was surely a mistake to honour No. 192 with a separate entry and a description different from No. 201, the well-known cattle-piece in the Dulwich Gallery? At the Winter Exhibition of

1903 it was clearly seen to be no more than a broad and very skilful copy, apparently English, of the Dulwich painting, while a second copy (No. 90) in the same exhibition, older in date and also of considerable accomplishment, made the comparison still more interesting. This second version the catalogue rightly omits, but to enter No. 192 without noticing the resemblance to 201, and to term it 'a good work of Cuyp's last period,' seems a distinct mistake. As a whole, however, the volume is wonderfully accurate and up to date, the latter quality implying in these days of rapidly changing ownership no common energy and information, so that the three students responsible for this English edition may be unreservedly congratulated upon performing an exceedingly valuable and difficult task.

FRANCIA'S MASTERPIECE. An Essay on the Beginnings of the Immaculate Conception in Art. By Montgomery Carmichael. Kegan Paul. 5s. net.

MR. CARMICHAEL has written a very interesting and in some respects a valuable monograph on the picture by Francia, commonly called *The Coronation of the Virgin*, in the Chapel of the Annunciation in S. Frediano, Lucca. He proves satisfactorily, by documentary as well as by internal evidence, that the subject of the picture is the Immaculate Conception; that it was adapted by Francia from the slightly older picture of the same subject and very similar composition, formerly in S. Francesco, Lucca, and now in the Pinacoteca, which is probably the earliest rendering of this subject in art; that it was ordered by the donor—whose name, with other particulars, he has discovered—in or about 1511; and that the chapel, on the north wall of which it originally hung, was then the Chapel of the Immaculate Conception, which was the western half of what is now the Chapel of the Annunciation, the present absorption of the former into the latter being facilitated by the fact that there was never any wall to separate them. Furthermore, he offers, for the first time, the proper interpretation of the four paintings in the predella; he has discovered, in a room opposite the Sacristy of S. Frediano, the lunette originally above the painting, and has many other new facts of interest to communicate. With some of his conclusions—*e.g.*, that the kneeling Franciscan represents not St. Anthony of Padua, but Duns Scotus—we hesitate to agree, in spite of the ability with which he states his case; but the portion—by no means small—of his book which is devoted to the theology of the subject, and the result of his method of investigation, are of considerable value in emphasizing the importance of a knowledge of theology and of the origin and *provenance* of a picture in the scientific criticism of early religious art.

ENGRAVING, DRAWING AND ILLUSTRATION

CRONICQUES ET CONQUESTES DE CHARLEMAINE, reproduction des 105 miniatures de Jean Le Tavernier, d'Audenarde (1460) par J. Van den Gheyn, S.J. Brussels: Vromont et Co. 17s. net.

THANKS to the enlightened examples of Mr. Henri Omont, who has edited at prices that are within the reach of most students a goodly series of admirable reproductions of miniatures from the Manuscript Department of the Bibliothèque Nationale, and of Dr. Warner, to whom we owe three portfolios of reproductions from manuscripts in the British Museum, the learned Director of the Royal Library at Brussels has produced what it is to be hoped is only the first of a corresponding series from the rich store of manuscripts under his charge. The book he has selected is the 'Cronicques et Conquestes de Charlemaine' (MS. 9066-9068), now in three volumes, formerly in two, the first of which was written for the Sieur de Créquy and the second for Philip the Good, Duke of Burgundy, to whom the first volume had been made over before its completion. This is at any rate Canon Van den Gheyn's explanation of the fact that the first volume contains an address to the Sieur de Créquy by David Aubert, the compiler of the work and also its scribe, whereas there is documentary evidence that the miniatures in both volumes were paid for in 1460 by the Duke, those in the first volume having then been just finished by his orders. It would seem however not impossible that the address in the first volume was regarded as an integral part of the compilation, like so many similar prefaces, and that the present manuscript may be a replica made for the Duke of the Sieur de Créquy's original copy, at any rate so far as the text is concerned. Be this as it may, there are very few mediæval manuscripts, as to the execution of which so little need now be left to conjecture. The well known David Aubert, as stated above, was both compiler and scribe. The illuminated initials are shown to be the work of Pol Fruit, being identical in style with those in the third volume of a manuscript History of Charles Martel, for which there is a document to prove that he designed the initials. The 105 miniatures in grisaille, 43 in the first volume and 62 rather differently treated in the second, were the work of Jean Le Tavernier of Audenarde. Finally the original binding of white leather with clasps and bosses, which unfortunately no longer exists, is shown by a note on a fly-leaf to have been the work of Liévin Stuvaert, then working at Ghent, who also set his name to bindings of volumes at Paris and Turin. Thus Canon Van den Gheyn is able to give the exact date of the book, and the names of the compiler, scribe, illuminator, illustrator, binder and first owner. This quite unusual concatenation of

interesting facts no doubt influenced him in choosing these miniatures for reproduction, though it is difficult to understand why he did not also give us examples of the handiwork of David Aubert and Pol Fruit. Even when the scribe's name is unknown it would be a great advantage if all such series of reproductions were to begin with a representation of the open book, to show its build and margins, and if all but the largest pictures were supported by a few lines of the accompanying text. As to the compositions of Jean Le Tavernier it must be admitted that they are elaborate and full of a kind of pedestrian and uninspired invention. He was not however an artist of the first rank, and the monotony of his illustrations, so many of which contain the same rocking-horses and other commonplace elements, makes one regret that the first of the Brussels portfolios was not devoted to one or more of the supreme masterpieces of the illuminator's craft that are to be found in the Royal Library, even though some of these may have been already reproduced in a more expensive and inaccessible form. That the introductory note is adequate and scholarly need scarcely be said. Praise must also be given to the uniform excellence of Messrs. Hellemans' collotypes, which are of the size of the original miniatures. S. C. C.

LE BOCCACE DE MUNICH. Reproduction des 91 miniatures. Etude historique et critique par le Comte Paul Durrieu. Munich: Jacques Rosenthal, 1909. £5 and £12.

THREE famous and important MSS. are now by universal consent accepted as having been illustrated with miniatures by or under the direction of Jehan Fouquet of Tours. The first, which is identified as Fouquet's by a contemporary note contained in it, is the 'Antiquités Judaïques' (Bibl. Nat. Paris, MS. fr. 247 and 21013). The second is the 'Hours of Etienne Chevalier,' at Chantilly; and the third, the Munich 'Boccaccio.' With the appearance of the work now before us, all three of these important series of miniatures have now been worthily reproduced, and learnedly studied and explained,—two of them by that capable student of 'primitive' French art, Count Paul Durrieu. It is to the enterprise and public spirit of Herr Rosenthal that the present publication is due.

The Munich Boccaccio has long been well known by repute to those who interest themselves in the art of its time, for its eleven large and eighty smaller miniatures were too remarkable to escape early notice. Nor were there lacking alert critics to point out the identity of hand or inspiration in these and the miniatures in the other MSS. mentioned. The history of the MS. itself, and the name of the person for whom it was produced, were unknown to us until they were revealed by M. Durrieu. It is not needful to repeat here the false theories on these points put forward in the past, for we now know beyond question that the MS. was written and illuminated for Maître Laurens Gyrard, Finance Minister to Charles VII, who succeeded Etienne Chevalier in that office. It was written by the priest Pierre Faure, curé at Aubervilliers, near Paris, who finished it in November 1458, and it was probably adorned with the miniatures by Jehan Fouquet and his assistants in the same year. Since 1628, this work has been in the collections of the house of Bavaria, very possibly acquired by the same Elector—Maximilian I—who purchased that other great treasure in the Munich library, the printed 'Book of Hours' with marginal decorations drawn by Albrecht Dürer. Laurens Gyrard's ownership is proved by an almost erased inscription deciphered by M. Durrieu after the exercise of infinite patience; by the conspicuous occurrence of his initials, L.G., in two places; and by the frequent introduction of the anagram 'sur ly n'a regard,' which contains all the letters of his names.

The text is an enlarged and elaborated French version of Boccaccio's popular Latin work 'De Casibus Virorum illustrium,' which was translated into French in 1400 by one learned in the classics —Laurent de Premierfait, of the diocese of Troyes. At the request of the illustrious art-patron, Jean, Duc de Berry, Laurent made a second version of the work, into which he introduced many additions and developments, and it was this redaction, made in 1409, under the title of 'Des Cas des nobles Hommes et Femmes,' which had so remarkable a popular success, and was the text chosen by Laurens Gyrard for the beautiful MS.—the finest, if not the most extensively illustrated, of all the MSS. of this work—from which the reproductions under consideration have been taken. M. Durrieu has taken immense pains to explain completely the significance of each miniature in relation to the story it refers to.

The largest, the most important, and by far the most interesting miniature, is the great full-page frontispiece. This is reproduced on a reduced scale, but M. Durrieu published it full-size, and admirably rendered, in his edition of the 'Antiquités Judaïques.' It represents Charles VII presiding over the famous 'lit de justice,' held at Vendôme in 1458, at which Jean, Duc d'Alençon, was condemned to death for high treason, although the sentence was not carried out. The event was, of course, one of great public interest in its day, and admirably suited for inclusion in this work. Fouquet may well have been present at the trial. At all events there is every internal indication that the painting depicts the arrangement of the Court truthfully, and thus forms a most interesting historical document. A mediaeval assemblage presided over by a king or a prince was generally arranged on an oblong plan. At one end was the throne, raised on a daïs and covered by a canopy.

To right and left, along the sides of the room, were ranged the nobles or members of the Court. At the further end, facing the throne, or nearer up in front of it, were the secretaries and other officers, often seated at a table. The public, if admitted at all, stood outside some kind of bar or barricade at the bottom of the room. In fact, the arrangement was that still adhered to in our own Houses of Parliament. The Vendôme 'lit de justice,' however, was somewhat differently and exceptionally arranged—possibly because it was held in a large hall, or because accommodation for a larger number of assistants was requisite. We learn from contemporary writers that, as is shown in the miniature in question, barriers were so arranged in the assembly-hall as to form a square-shaped enclosure for the accommodation of the Court, the angles of which were at right angles to the walls of the hall. The king is seated on a throne placed in the upper angle, whilst the members of the Court are ranged around and within the enclosure on graded benches, the entrance to the enclosure being guarded by ushers armed with finely-wrought maces. Outside is a well-dressed and tolerably well-behaved public, standing on tip-toe to look over into the Court. The moment chosen is that after the conclusion of the trial, when the sentence is being read. The walls of the room are covered with striped hangings of the colours of Charles VII, green, red, and white, and with his emblems, the white and red rose and the winged stag. They afford an excellent example of the kind of hangings imitated by mediaeval decorative wall-painters, such as those who adorned the 'Chambre du Duc' at the Castle of Chillon. The enclosure and seats are covered with drapery matching the carpet decorated with fleurs-de-lys. Many of those present are represented by portraits. Fouquet appears to have introduced his own among the public outside the barrier to the right. The whole picture, in spite of all its multiplicity of detail, forms a fine artistic unity, agreeable and rich in colour, well drawn, and well composed. The inclusion of this subject confirms the presumption that the illuminations were made in or just after the year 1458, when the text was written and the trial took place.

Of the remaining miniatures it would be easy to write at length. They resemble one another in general style, but some are far better executed than others. In fact, some are by Fouquet himself, others by his assistants working from his designs and under his direction. It is in the smaller illustrations that the handiwork of assistants is most frequently observable. It may be stated that, in most instances, the space at the artist's disposal is elaborately filled, subordinate subjects, likewise illustrative of the text and seen through some open window or portico in the background, being frequently introduced. But though one and the same miniature thus often contains three or four scenes, the artist has, by various devices, contrived to give to the whole a sense of unity of composition. M. Durrieu, who has carefully read the text, is able to explain the meaning of them all. It is only by examining the whole field with a magnifying glass, he says, that the full intention of the artist can be understood. Of course, the absence of colour deprives these excellent monochrome reproductions not only of much of the charm of the originals, but also of some of their lucidity. Nevertheless, their meaning can generally be perceived without much difficulty. The numerous background details and accessories representing the furniture and surroundings of life in fifteenth-century France cannot fail to be of general interest. Here we see in actual use the finely-carved Gothic seats in the rooms of French châteaux. We see masons at work building, men fighting in the armour of the day, ladies driving through the streets in lumbering cart-like vehicles, criminals being hanged, potters working at the wheel, broad-hulled ships on the sea, students at the desk, and often, in the background, the figure of Fortune standing by her great wheel. To express the relentless persistence of Fortune, she is, in one instance in the text, described as having a hundred arms, an attribution probably derived from the Buddhist goddess Avalokita. The artist, however, contents himself with giving her a mere half-dozen, as emblematic of the rest.

We have not spoken of the quality of the colouring of the original miniatures, because, of course, the reproductions convey no idea whatever of it, and to anyone who has seen the originals, words seem wholly inadequate to describe it. Had it been possible to reproduce but one of them in even approximate truth of colour, it would have been well. As it is, we must examine the MS. itself if we would realise in all its beauty and variety this incomparable work of Fouquet and of French miniature art of the period. A. K.-W.

LES DESSINS DE D. FRANCISCO GOYA Y LUCIENTES EN MUSÉE DA PRADO À MADRID. Préface et Texte Explicatif de Pièrre d'Achiardi. Rome: D. Anderson, Editeur. 1909.

IN a former number of THE BURLINGTON MAGAZINE attention was called to the first portfolio of facsimiles from the Drawings by Goya in the Prado at Madrid, issued by Signor D. Anderson at Rome. Signor Anderson has now completed his work by adding in two portfolios the drawings for the famous series of etchings, 'Les Désastres de la Guerre,' 'Le Tauremachie' and 'Les Prisonniers.' In these drawings Goya's soul is set full with what Signor Anderson rightly calls a *verve infernale*. The drawings for 'Les Désastres,' for instance, are not a series of elegantly composed scenes like the

well-known series by Callot; they are direct impressions from life of ghastly realities, not only *choses vues* but *choses vécues*, in which horror and pathos are blended. It is the seamy side of war that Goya saw—the death-cart, the widow, the orphan, the outraged maiden, all told in the language of humanity. Again, in the series of drawings from the bull-fights, Goya shows how the real hero of the fight is not the *toreador* or the *picador*, but the bull. Original impressions of Goya's etchings have now become so scarce, and later impressions give such a false view of Goya's art, that these drawings are of the utmost importance as a page in the history of modern art, especially in that of France.

The text contributed by M. d'Achiardi is a valuable commentary on this bizarre, but fascinating collection. L. C.

HANDZEICHNUNGEN ALTER MEISTER IM STÄDEL 'SCHEN KUNSTINSTITUT, FRANKFURT AM MAIN. Herausgegeben von der Direktion. Lieferung II, III (each) 16 marks.

THE second and third parts of this publication of the Frankfurt drawings maintain the high level of the first. On the technical side the reproductions are as good as anything that is appearing at the present time, and the drawings selected are of great interest. In part two, the drawing on vellum attributed to a Florentine master of 1450, representing the story of Genesis from the creation of Eve to the death of Abel, is obviously by the same hand as one in the British Museum, of the same size and technique, which contains scenes from the history of Moses. The London drawing corresponds closely to an engraving, Passavant V. 39, 93, and it is tempting to suppose that the Frankfurt drawing records the contents of a companion engraving, now lost, if it be not actually the original design. The drawing of Heemskerck, called 'Moses and Aaron before Pharaoh,' is, in fact, an illustration of verses 13-19 of Chapter 1 of Job; the four messengers arrive with tidings of successive calamities, which are themselves depicted on a small scale in the distance. The drawing of a bishop by Rubens is superb. Each part contains a fine Rembrandt, and both are rich in portraits, by Dürer ('Landauer Stifter'), Philippe de Champaigne, Livens, Sandrart and an unknown German master whose drawing is splendidly reproduced in colours. A Schongauer Virgin, the second of the Gerard David studies reproduced in this magazine (xiii. 157), a silverpoint study by Raphael for Diogenes in the School of Athens, and the Court of the Farnese Palace with the Hercules, drawn by Annibale Carracci, are among the chief attractions of the third part. The fourth and fifth are promised for September. C. D.

SINDBAD DER SEEFAHRER. Dreiunddreissig Original-lithographien von Max Slevogt. Berlin: Cassirer. 1908.

THIS thin quarto volume with lithographic illustrations printed in the text is ornamented on the cover with a design printed in colours, in which witty allusions to Sindbad's adventures are combined in a pattern that conveys to English eyes an unhappy suggestion, doubtless unintentional, of a parody of Blake. The lithographs themselves point to the influence of Goya. The heavy black line tells of vigour, more often than of a care for beauty, but the decorative effect of the composition is in several cases strikingly successful, in spite of the somewhat gruesome or grotesque elements that the story itself supplies. Seeing how accomplished a draughtsman Herr Slevogt can be in his sketch of Sindbad feeling the roc's egg, or of the monkeys on the cocoanut palms, one cannot but regret that in other cases he has not thought fit to tell his story clearly; the frontispieces to the fifth and sixth voyages are especially confused. His sympathy with his subject, however, is manifest, and the lithographs are powerful and imaginative illustrations of the Arabian tales. C. D.

NEW PRINTS

THE foremost place among the recent publications of the Medici Society must be accorded to the large reproduction (25s.) of that deservedly popular masterpiece, *The Vision of St. Ursula*, by Carpaccio, in the Venice Academy. Here the Medici Society invites a comparison with the *St. Jerome in his Cell*, by the same master, which was issued long ago by the now extinct Arundel Society. From the scientific point of view the advantage no doubt lies with the modern process, since in this new plate the texture and surface of the original painting are rendered in a way that no lithographic process could imitate. Here the rich colouring is dimmed by the same dusty bloom which time has spread over the surface of the picture; whereas in the older facsimile Carpaccio's warm and cheerful hues seemed to have regained some of their first freshness, so that the reproduction could not in any way be regarded as a trustworthy guide to the quality and condition and *facture* of the original. Both reproductions are, in fact, beautiful things to look at, but that just issued by the Medici Society is a scientific document as well.

In undertaking to reproduce the famous *Madonna and Child with Cherubim* (17s. 6d. net) by Andrea Mantegna in the Brera Gallery in Milan, the Society has attempted a task which for once is just a little beyond its capacity. As usual the details of the drawing, the very *craquelure*, are rendered with surprising veracity, but no power known to science seems at present equal to reproducing the vivid passages of vermilion with which the cool greys

and browns and blues of the panel are so superbly refreshed. Other reproductive processes are praised for their successes: the Medici is so consistently successful that the reviewer is bound to call attention to its occasional shortcomings. Romney's famous *Lady Hamilton with a Goat*, in the collection of Mr. Tankerville Chamberlayne, evidently set the Society an easier task, for the reproduction (25s. net) of this, perhaps the most thoroughly successful and attractive of all Romney's works, leaves little to be desired. The white draperies alone, as in some other prints, seem to lack substance. In all other respects the facsimile is complete. *The Concert* by Terborch, in the Berlin Gallery (17s. 6d. net), is another attractive subject excellently rendered, though with just the least possible loss of crispness in the touch and of vividness in the red satin bodice, which is the keynote of the colour scheme.

In the so-called Droeshout Painting of the bust portrait of Shakespeare in the Memorial Museum, Stratford-on-Avon, the Medici Society had an interesting rather than an attractive subject. The facsimile (15s. net), though slightly dirtier looking than the original, is so accurate in points of detail that it will form a very valuable means of comparing the painting with the engraving in the folio without the trouble of going to Stratford-on-Avon to see the picture.

'Three Living Lions: G. B. Shaw, G. K. Chesterton, H. G. Wells'; by Joseph Simpson. Published by D. J. Rider (7s. 6d. net). In the past the caricaturist was an object of dread; now it is recognized that he confers a publicity larger than that of a thousand journalistic puffs. Two at least of Mr. Simpson's victims have good cause to thank the Providence which made them unlike other men, and thereby favourite models for artists serious, frivolous and photographic; and this publication will doubtless be a welcome addition to the not inconsiderable portrait gallery which their admirers must be accumulating.

RECENT ART PUBLICATIONS *

TOPOGRAPHICAL ANTIQUITIES

PETRIE (W. M. F.). Qurneh. With a chapter by J. H. Walker. (12 × 10) London (Quaritch, for British School of Archaeology in Egypt), 25s. 56 plates.

QUIBELL (J. E.). Catalogue des antiquités égyptiennes du Musée du Caire: Tomb of Yuaa and Thuiu. (14 × 10) London (Quaritch). 61 plates.

KAUFMANN (C. M.). Der Menastempel und die Heiligtümer von Karm Abu Mina in der ägyptischen Mariûtwüste. (8 × 6) Frankfort-on-Main (Baer), 3 m. Illustrated.

HALL (R. N.). Prehistoric Rhodesia. An examination of the evidences as to the origin and age of the rock mines and stone buildings. (9 × 6) London (Unwin), 12s. 6d. net.

HOGARTH (D. G.). Ionia and the East: six lectures delivered before the University of London. (9 × 5) Oxford (Clarendon Press), 3s. 6d. net.

KÖSTER (A.). Das Pelargikon. Untersuchungen zur ältesten Befestigung der Akropolis von Athen. (11 × 8) Strasburg (Heitz), 3 m. 50. 6 phototypes.

BARGELLINI (S.). Etruria meridionale. (10 × 8) Bergamo (Istituto ital. d'Arti grafiche), 4 l. 168 illustrations.

MERZ (W.). Die Bürgen des Sisgaus. Vol. 1, pt. 1. (12 × 9) Arau (Sauerländer), 5 m. Illustrations, plans and genealogical tables.

STABB (J.). Devon church antiquities, being a description of many objects of interest in the old parish churches of Devonshire. Vol. I. (9 × 5) London (Simpkin, Marshall), 6s. net. 138 illustrations.

GURLITT (C.). Historische Städtebilder: Potsdam. (19 × 13) Berlin (Wasmuth), 35 m. Phototypes.

ARCHITECTURE

MARUCCHI (O.). Roma sotterranea cristiana (nuova serie). Tomo I: Monumenti del cimitero di Domitilla sulla Via Ardeatina. (15 × 12) Rome (Spithoever). Fascicle I. Lithographic and phototype plates.

DENGEL (P.), DVORÁK (M.) and EGGER (H.). Der Palazzo di Venezia in Rom. (17 × 13) Vienna (Malota), 200 m. Photogravures and phototypes.

LAMPÉREZ Y ROMEA (V.). Historia de la arquitectura cristiana Española. Vol. II: Arquitectura ojival ó gotica. (12 × 9) Madrid (Imprenta Blass), 35 pesetas. Illustrations, plans and bibliographies.

BOND (W. B.). An architectural handbook to Glastonbury Abbey, with an historical chronicle of the building. (9 × 6) Bristol (Everard), 2s. net. Illustrated.

LASKE (F.). Der ostasiatische Einfluss auf die Baukunst des Abendlandes vornehmlich Deutschlands im 18 Jahrh. (11 × 7) Berlin (Ernst), 4 m. 50.

BÖTTCHER (C.). Die Entwicklung des Wendeltreppenbaues bei eingehender Behandlung des altsächsischen Wendeltreppe. (11 × 8) Dresden (Kühtmann), 8 m. Illustrated.

TRIGGS (H. J.). Town planning, past, present and possible. (10 × 7) London (Methuen), 15s. net. 170 plans, sketches, etc.

BIOGRAPHICAL WORKS AND MONOGRAPHS

RÖTTINGER (H.). Breu-Studien. Vienna (Tempsky); pt. 2, Vol. XXVIII of the Jahrbuch, Austrian Imperial Collections. 90 pp. Photogravures, etc.

NASSE (H.). Jacques Callot. (12 × 9) Leipzig (Klinkhardt & Biermann), 10 m. 45 plates.

Ingres d'après une correspondance inédite. Introduction, commentaires et notes par Boyer d'Agen. (9 × 5) Paris (Daragon), 25 fr. Illustrated.

RAVÁ (A.). Pietro Longhi. (10 × 7) Bergamo (Istituto ital. d'Arti grafiche), 12 l. Illustrations.

DILLON (E.). Rubens. (10 × 7) London (Methuen), 25s. net. Plates.

MOLMENTI (P.). G. B. Tiepolo: la sua vita e le sue opere. (12 × 9) Milan (Hoepli), 45 l. 430 illustrations.

PAINTING

Selected pictures by J. Israëls, M. Maris, L. Lhermitte, H. Harpignies. Exhibition at the French Gallery, 120, Pall Mall, London. (11 × 9) London (Simpkin, Marshall), 10s. 6d. net. 61 reproductions.

Catalogo de la Exposición de cuadros del Greco en la Real Academia de San Fernando, 1909. (9 × 6) Madrid (Imprenta de J. Blass. 16 pp., illustrated.

TAUSIG (P.). Die erste moderne Galerie Österreichs in Baden bei Wien, 1811. (7 × 5) Vienna (Gerold), 1 m.

Sammlung Dr. Adolf Hommel, Zürich. Gemälde älterer Meister Versteigerung zu Zürich, 19-20 August, 1909. (12 × 9) Cologne (Heberle). Phototypes.

CAULLET (G.). Les manuscrits de Gilles Le Muisit et l'art de la miniature au XIVe siècle. Le relieur tournaisien Janvier. (10 × 6) Courtray (Beyaert). 26 pp., illustrated.

CERAMICS

GRAEF (B.). Die Antiken Vasen von der Akropolis zu Athen. Heft I. (16 × 11) Berlin (Reimer). 46 plates.

GETZ (J.). Catalogue of the Macomber collection of Chinese pottery. (10 × 6) Boston (Museum of Fine Arts). 7 plates.

* Sizes (height × width) in inches.

BARBER (E. A.). The pottery and porcelain of the United States. To which is appended a chapter on the pottery of Mexico. Third edition, revised and enlarged. New York, London (Putnam's Sons), 21s.

JAPANESE ART

Estampes japonaises primitives, exposées au Musée des Arts decoratifs en février 1909. Catalogue dressé par M. Vignier avec la collaboration de M. Inada. (15×12) Paris (Ateliers D. A. Monguet). 64 phototype plates.

JOLY (H. L.). Introduction à l'étude des montures de sabres japonais. (11×7) Angers (Burdin). Reprint of 58 pp. from the Bulletin of the Société Franco-Japonaise de Paris. Illustrated.

MISCELLANEOUS

JONES (E. A.). The old English plate of the Emperor of Russia. (12×10) Letchworth (W. H. Smith, privately printed). 50 plates.

SHERRILL (C. H.). Stained glass tours in England. (9×5) London, New York (Lane), 7s. 6d. net. 16 illustrations.

CHATTERTON (E. Keble). Sailing ships. The story of their development from the earliest times to the present day. (10×7) London (Sidgwick & Jackson), 16s. net. 130 illustrations.

DE RIDDER (A.). Collection De Clercq. Catalogue, tome VI: les terres cuites et les verres. (14×11) Paris (Leroux), 3 fr. 32 plates.

GOFFIN (A.). Saint François d'Assise dans la légende et dans l'art primitif italiens. (10×6) Brussels (v. Oest), 5 fr. 140 pp., illustrated.

AUDIN (M.). Bibliographie iconographique du Lyonnais. Vol. I, 1re partie: portraits. (10×7) Lyons (Rey), 10 fr.

LEPREUX (G.). Gallia typographica ou répertoire biographique et chronologique de tous les imprimeurs de France jusqu'à la Revolution. (10×7) Paris (Champion), 10 fr. Vol. I: Flandre, Artois, Picardie.

DUMONTIER (E.). Le Mobilier National: Étoffes d'ameublement de l'époque napoléonienne. (18×13) Paris (Schmid), 125 fr. 70 phototypes, some in colour.

KIESERITZKY (G. von) and WATZINGER (C.). Griechische Grabreliefs aus Südrüsland. Text mit 56 Tafeln. (15×11) Berlin (Riemer), 50 m.

SARRE (F.). Erzeugnisse islamischer Kunst. Teil II: Seldschukische Kleinkunst. (12×9) Leipzig (Hiersemann), 20 m. 25 phototypes and 38 text illustrations.

WAENTIG (H.). Wirtschaft und Kunst. Eine Untersuchung über Geschichte und Theorie der modernen Kunstgewerbebewegung. (9×6) Jena (Fischer), 8 m.

ART IN FRANCE

MR. PIERPONT MORGAN has purchased from M. F. Kleinberger several of the pictures from the collection of the King of the Belgians. One of the most important is the exquisite example of Fra Angelico reproduced as the frontispiece. It is the only single picture known of the painter's last Roman period, to which belong the frescoes in the Vatican. In Mr. Morgan's picture the faces are rounder and the treatment is heavier. Mr. Morgan has also bought from M. Séligmann the famous French Gothic tapestries formerly in the collection of M. Bardac, which will be remembered by those who visited the Exhibition of French Primitives in 1904. The loss of these tapestries to France is profoundly to be regretted, but the Minister of Education and Fine Arts is alone responsible for it. The authorities of the Louvre had decided to buy the tapestries for 350,000 francs, and the purchase only awaited the sanction of the Minister, whose decision was so long delayed that M. Séligmann informed the Louvre that Mr. Morgan was prepared to buy the tapestries at the same price, and that the offer to the Louvre could not be kept open. Thereupon M. Gaston Migeon wrote to Mr. Morgan and appealed to him not to deprive the Louvre of the tapestries. Mr. Morgan replied that he would not buy the tapestries so long as there was any chance that the Louvre could do so, and that he would give the Louvre any length of time that would be necessary. In spite of these circumstances, however, the Minister refused to sanction the payment of more than 275,000 francs for the tapestries, which were consequently sold to Mr. Morgan, whose generous forbearance is greatly appreciated by the authorities of the Louvre. The decision of the Minister has been severely criticized by amateurs generally; purchases approved, as this was, by the keepers of the Louvre, the purchasing committee and the Director of the National Museums are almost invariably sanctioned by the Minister as a matter of course, and nobody can understand why that sanction was refused in the case of these tapestries, which have an inestimable and almost unique importance for the history of French art.

The Chamber of Deputies, before its adjournment for the holidays, passed a law which, if it is accepted by the Senate, will be a first step towards the preservation in France of important works of art. It enables any picture or other work of art of national importance, or any object which is important to the nation for historical reasons, to be scheduled with the consent of its owner. After being scheduled it cannot be restored except with the consent and under the supervision of the Ministry of Fine Arts, and can never be exported from France under pain of heavy penalties. Although this law is only permissive, it is probable that many owners will consent to schedule their property, as they already have in the case of ancient buildings and picturesque sites.

The Hotel de Biron, better known as the Convent of the Sacred Heart, is still, although it has long since been stripped of most of the magnificent *boiseries* which adorned its interior, one of the finest houses in the Faubourg St. Germain. It stands at the corner of the Rue de Varenne and the Boulevard des Invalides, and its splendid garden reaches down the boulevard almost to the Rue de Babylone. It was sequestrated under the Associations Law of 1901, and the liquidator of the Congregation of the Sacred Heart had decided to

sell it by auction at the end of June. Happily, the Government intervened, and it is now stated that the house and garden may be preserved for the public use. It is much to be hoped that this will be the case.

The château of Azay-le-Rideau, which was acquired by the State a few years ago, thanks to a legacy of the late M. Dru, the well-known engineer, is now being furnished, not as a museum, but as a residence of the sixteenth century. A large number of collectors and dealers have presented pictures, tapestries, pieces of furniture, etc., and both the Louvre and the Cluny Museum have also contributed. The objects already collected together, which were inaugurated by M. Dujardin-Beaumetz in July, form an admirable nucleus of what will be, when it is completed, a most interesting reconstruction. Madame Louis Stern has been one of the chief movers in this excellent scheme.

The Cluny Museum has received a collection of children's toys in lead of the fourteenth, fifteenth and sixteenth centuries which were recently found in the Seine. In addition to their historical interest the toys, which are of great variety, show considerable ingenuity and artistic skill. R. E. D.

ART IN GERMANY, AUSTRIA AND SWITZERLAND

THE Kaiser-Friedrich Museum at Berlin has been visited by a burglar. Not being a professional thief he was a difficult one for the police to lay hold upon, but, as usual with the amateur, he betrayed himself within three days by offering some of his booty for sale at a pawnshop. All the stolen goods have been recovered. They were some Oriental plate, some Russian silver bars, etc., mostly objects from the Sarre Collection, worth all in all about £500.

The same museum has acquired an important altarpiece from the Baron von Brenken collection at Wever. It was painted originally for the St. Gereon Church at Cologne and passed thence into the collection of Wallraf, the founder of the Cologne Museum. The altarpiece, which combines woodcarving and painting, was on view at the fine Düsseldorf Exhibition in 1904. The *Annunciation* upon the outer shutters and eight figures of Saints within, show much resemblance to the painting of the Claren Altar, until recently ascribed to Herman Wynrich of Wesel. The Claren Altar has had its nineteenth century coats of paint recently removed, and now offers an appearance which supports the tradition that ascribed it to the older school of Master Wilhelm. At Berlin no faith is put in the view that these coatings are of modern date, although Professor Firmenich-Richartz has proved the medium to have been asphaltum, which cannot be traced back farther than about 1824. Consequently the Berlin Brenken altarpiece will probably not be restored and we shall not see what it looks like after removal of later coatings.

The Berlin publishing firm, Ullstein & Co., who own a magazine something like the 'Illustrated London News,' are offering an annual so-called Adolf Menzel prize of 3,000 mks., for the next three years, for the best illustration from the life made in a manner to allow easy reproduction in half tone. The firm claims that there is an astonishing dearth of capital draughtsmen, who, if sent out to make a picture of some actual occurrence—say the opening of an important trial, the entry of some royal visitor, a naval review or similar occurrences, will return in quick time serviceable work. The magazines have to fall back upon the camera, and we all know with what unprepossessing results. Evidently such artists as P. Renouard or L. Legrand are the ideals whom these publishers had in mind, when they issued the details of their competition in a well got up pamphlet. No doubt it is well to further the 'rapid-survey artist,' and even of the men who merely sketch rapidly with wash and brush in monochrome, it is better to help the really capable to the front and offer them a special inducement. However, the firm seems to me to have pinned entirely a wrong name to their ticket. This is not the kind of draughtsmanship Menzel would have approved of. He did not like anyone to heed the general effect as the principal thing, and to rush for it the quickest way. In all his own drawing style was the paramount consideration, and he started from a consideration of his medium: he developed line; and he never once drifted into that rapid style of brush sketching, which leads the artist to turn his eye into a mere camera-lens.

Very few people know that Böcklin, the great painter, spent any amount of his time and much of his money upon the attempt to solve the problem of aërial flight. In these days when Zeppelin II has just reached Cologne, Zeppelin I Metz, and Blériot crossed the Channel, there is scarcely anything more discussed than dirigibles and flying machines. Everything that pertains to the subject seems interesting; accordingly, all that Böcklin attempted and accomplished, about which he seems to have jotted down sufficiently extensive notes, has been collected and will be published this autumn by the Deutsche Verlagshaus 'Vita,' at Berlin.

Klinger's mural decoration, *Homer Chanting*

his Iliad, has been completed just in time for the five-hundredth anniversary celebration of the Leipsic University. The painting of the large picture, about fifty yards in length I should say, has completely filled up the last three years of Klinger's life. The old bard is seated before a group of nude men and youths, chanting in full fervour. To the extreme left Venus appears, evidently hidden to all but to the mental eye of the blind poet. Behind Homer we see in a glade Aristotle and Plato: to the extreme left, Alexander the Great hastens hitherward to yield the laurel to him. The background offers a magnificent landscape, a view of the Isles of Greece. The composition stretches out over rather much ground, but the whole is conceived in a truly monumental spirit, and the allegory, if such one may call it, is in no wise obtruded unpleasantly upon us. The painting has been fixed in the Aula of the New University.

Old fifteenth-century frescoes have been lately uncovered in the organ loft of the parochial church at Hall, near Innsbruck. Christ with the instruments of torture accompanied by two angels is the subject of the picture; below are the arms of two families of donors. The coloration is said to have retained its old brilliancy, and the work seems to be by the same master who painted the famous cloisters at Brixen, further south in the Tirol.

At Schwäbisch-Gmünd new museum buildings have been opened. The place contains a small but well-arranged collection of antiquities and of historical objects of applied art.

Among the recent new acquisitions of our various museums, etc., I note: at Berlin, the National Gallery, a fine view, *Quinto al Mare*, by the Karlsruhe artist, G. Schönleber; at Breslau, Böcklin's *Poesy and Painting*, bequeathed by Dr. H. von Korn to the Schlesisches Museum; at Frankfort-on-the-Main a *Sketch of Sheep*, by Rosa Bonheur; at Königsberg, *Bacchus*, by Lovis Corinth of Berlin. The National Museum at Munich has acquired a complete room of the house Burgsstrasse 12, which is just upon the point of being demolished. All the woodwork, stucco and furniture date from the first half of the eighteenth century. Further acquisitions are a wood carved statue of St. Florian, Munich work of about the year 1520, and a stained wood carved relief, a *Dance of Death*, hailing from the vicinity of Traunstein, also early sixteenth-century work. The Neue Pinakothek at Munich has come into possession of a *Fruitpiece* by Carl von Schuch.

H. W. S.

THE GERMAN 'SALONS,' ETC., 1909

II

The University Jubilee exhibition at Leipsig presented many objects of extreme interest to the student of art. The exhibition was held in nine rooms and halls in the first story of the old Town Hall, of itself a wonderful piece of art of the German Renaissance. There was a good deal of important sixteenth century goldsmith's work, maces, goblets, chains, seals, loaned by the universities of Breslau, Heidelberg, Giessen, Zurich, etc., among them the goblet which the university of Wittenberg presented to Luther upon the occasion of his wedding. But the strength of the exhibition lay in the direction of eighteenth century art. Any number of fine portraits by Anton Graff, Oeser, the various Tischbeins and others, decorated the walls. Old painted views of the walls of the Winkler collection, one of the most important of German eighteenth century collections of old masters, gave one a lively impression of what this gallery must have looked like. These views of galleries have helped us, like Teniers's similar works, to throw a light upon the pedigree of many a picture in our galleries.

The most interesting part of the show, perhaps, consisted in the work of Goethe and of his teacher Oeser. Of Goethe's etchings the two landscapes which he dedicated to his father and to Professor Hermann are not rare. Here there were also on view the scarce title page or frontispiece to the 'Ossian,' the Schönkopf Ex-libris and the very rare, large oblong landscape. There were several hundreds of crayon, pencil and pen and ink drawings, arranged in chronological series. Much of the landscape work has been published before now by the Goethe Society of Weimar. Some of the designs to 'Faust,' exhibited here for the first time, I believe, were very interesting as showing what pictorial ideas Goethe himself held with regard to his *chef d'oeuvre*. The excellent illustrated catalogue of the exhibition is well worth having.

At Munich the Kunstgenossenschaft and the Secession have united this year to arrange the Tenth International Fine Art Exhibition in the Glaspalast. The huge place, containing nearly 3,000 exhibits, presents quite a different appearance from last year; yet Munich exhibitions are no longer what they used to be in the eighties and nineties of last century. The town was then *the* German market for Art; it has lost its prestige considerably in this respect.

The entire west wing of the Glaspalast has been allotted to foreign nations, among whom even Bulgaria and Turkey are represented, whereas, for some reason or other which I had not time to ascertain, Great Britain alone is absent. Excepting three sets of magnificent etchings by Joseph Pennell, and two single proofs by D. S. MacLaughlan, not a single item hails from England —and these two artists, even, are not English properly speaking. Denmark contributes, perhaps,

the most interesting display. The art of painting interiors has been developed to perfection here of late, as is well known, and there are many magnificent specimens by V. Hammershoj, one of them showing a simple figure of a lady in a room, imbued with all the charm of a Vermeer; by Viggo Johansen, a splendid study for his *Meeting of the Academy*, a candlelight picture, among them, by P. Ilsted, E. Nielsen and others. H. Albert Vedel sent one of the best portraits, and Gudmund Hentze a set of weird illustrations to the Danish *Lay of Germand Gladensvend*. J. F. Willumsen's *After the Storm* and *Rainbow and Glacier* are two most striking pictures, boldly unrealistic, anti-realistic one might say, since his skies, his trees, and his water all show an impossible coloration. A fascinating, intensely personal tone, however, captivates one and interests one to such a degree that one no longer feels any desire to compare these visions of a weird fancy with nature.

Sweden is likewise excellently represented. There are some really good Zorns, such as one meets rarely nowadays, ever since unusual success has corrupted this artist. The Swedish portrait painters, Bernard Oesterman, J. Akesson, G. Lagerström, Emil Oesterman, are specially prominent. There is a fine vitality and verisimilitude about the work of the last named, which makes it shine out of even such a mass of canvas as is collected here. O. Arborelius' *Spring* and E. Hedberg's *A Night in Springtime*, are likewise two pictures not easily forgotten. The distinguishing feature of the section is the little room devoted to Carl Larsson, containing his series of thirty large water colours, entitled *An Artist's Home*. The set offers a chronicle of the life of the artist's family, in which the games and pastimes of the children, especially the fête days of the year, play the principal parts. There is something slightly kaleidoscopic about Larsson's water-colour art. Yet, though the coloration is unusually lively, it evinces fine taste, and the monumental simplicity of his art of modelling, which eschews deep, coarse shadows is very fascinating. There is some similarity between him and the modeller in low relief. He eliminates, to a degree, the third dimension, and projects nature on a plane in a very captivating manner.

Belgium's display seems to me to be the third best among the foreigners. A. Pinot and F. van Holder are remarkable among the portrait painters: V. Gilsoul, A. Rassenfosse, Laermans are some of the well-known masters of this school who are seen to advantage: A. N. Delaunois, F. Hens, A. Marcette, E. Vloors, perhaps do not as yet enjoy the same high reputation, but their work this year shows them to be entitled to it. One of the features of the Belgian section is F. Khnopff's beautiful triptych *Olden Times* (Reminiscences of Bruges).

Austria has exhibited with the foreigners, and its *pièce de résistance* is the room of the Klimt group. The Austrians are the only artists who have devoted some attention to the proper decoration of their rooms. Klimt's *Three Ages of Woman* is a most characteristic work of the master, with some all but revolting detail of subject, and some transcendently beautiful bits of painting. Nothing could surpass the lovely mother-of-pearl quality in the painting of the child's face, and the exquisite modelling of this bit. The magnificence of the decorative style in Klimt's art is beyond all praise. Two large pictures of *Roses* and *Sunflowers* display it in the abstract here. I should think that if the International Society would arrange a really first class exhibition of the Klimt group in London, containing the best work of Klimt, Orlik, Hampel, etc., it would create a true sensation, and it ought to take the matter in hand soon. The English public, unfortunately, has not yet been quite trained to enjoy a work of art, quite regardless of subject, so there will be a difficult task of selection in this case. But one can choose and bring together a quantity of Klimt's superb work—let alone that of his school—which will not offend the susceptibilities of the British public; and it is well worth while trying.

As regards the remaining foreigners, France has been allotted the finest rooms, but it can scarcely be said to have made much of the occasion. Italy is uninteresting, as usual, and Spain surprisingly retrograde in its art movements. The Dutch exhibit is rather tame. Taking them altogether the west wing cannot this year (with the exception of Denmark, Sweden and Belgium) compare with the east wing, which contains the German exhibits. The many rooms of the Kunstgenossenschaft are no less fatiguing than before. The Künstlerbund Bayern (embracing work by P. Rieth, von Bartels, W. Geffcken, C. Bergen, M. Obermayer, etc.) is a good deal more interesting, while the Luitpold group has climbed at least one rung higher up the ladder. There is no room on the foreign side which approaches the high standard and offers so many really fine works as that of the Scholle. The ideas and aims of the various members have clarified in course of time, and what they now present us is work which I believe will hold good for ages. All of them pay especial attention to a certain brilliant technique, and keep their work interesting from this point of view alone.

Putz is as good and fresh as ever; there can scarcely be any better painting of the nude than that of Münzer; it is fascinating to notice how a landscapist like Bechler takes a single note of nature and makes a type of it. Fritz Erler looms far above the rest of his comrades, and certainly is a master whom future ages will rank with the best. There is a certain 'finesse' of



1. PERSIAN LUSTRED BOTTLE, 16TH CENTURY
IN THE METROPOLITAN MUSEUM, NEW YORK



2. 'DAMASCUS' WALL TILE, 16TH AND 17TH CENTURIES. IN THE COLLECTION OF MR. G. C. PIER



3. 'DAMASCUS' PLATE, 17TH CENTURY
IN THE COLLECTION OF MR. G. C. PIER



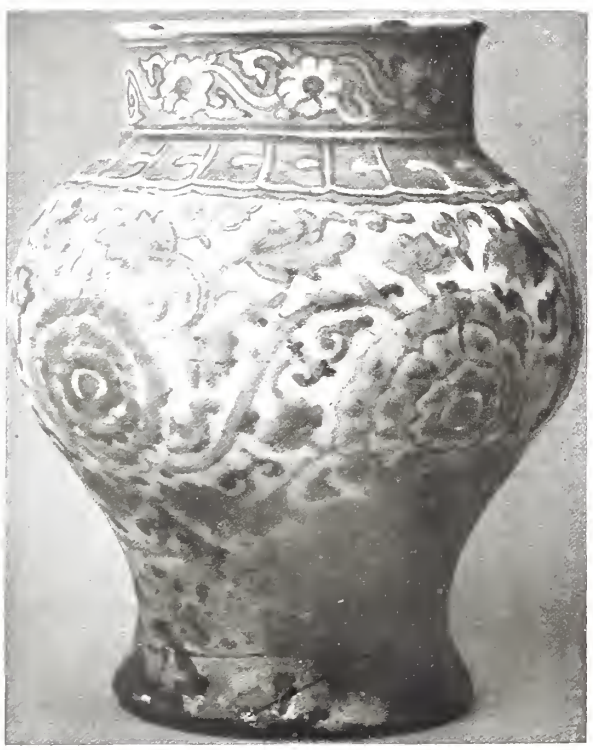
4. PLATE: ASIA MINOR, 17TH CENTURY
IN THE COLLECTION OF MR. G. C. PIER



5. EWER: ASIA MINOR, 17TH CENTURY. IN THE METROPOLITAN MUSEUM, NEW YORK



6. PLATE: ASIA MINOR, DATED 1646. IN THE COLLECTION OF MR. HENRY B. WILLSON



7. VASE: KUTAHIA, 17TH CENTURY. IN THE COLLECTION OF MR. G. C. PIER



8. PLATE: DAGHESTAN, 17TH CENTURY. IN THE METROPOLITAN MUSEUM, NEW YORK

coloration evident in his work this year which elevates him to a place by the side of Klimt, and he seems to be elaborating quite a peculiar technique, too. He has the mark of the great master clearly upon him, and, like all of his predecessors, he has enriched art by the creation of a new personal type.

The Secession exhibit is likewise first rate; v. Keller, Uhde, Slevogt, U. Hübner, E. Spiro are excellent even when seen not at their very best (as obtains with regard to several of them here). An interior by C. Albrecht and a *Study of Nudes* by E. R. Weiss call for especial praise. Lovis Corinth is a painter who forces admiration from you, almost in spite of yourself. There has always been a distinctly brutal vein about him, which is anything but prepossessing. Either he is gradually yielding it up, or the wonderful quality of his painting is growing upon us to that degree that it quite overpowers all other considerations. His *The Captives*, two life-size naked figures, seated and chained, is a simply stupendous feat in the way of flesh-painting. In former days, when really forceful emanations of the painter's art were rather more unusual, a picture like this one would have created an unheard-of sensation, as did Bièfve or Gallait, or Piloty's *Wallenstein* in their day. Now our senses have been somewhat blunted, and this alone can explain why Corinth's *The Captives* passes with no more notice than it does.

Out beyond the Bavaria, in the new Exhibition Plant, they have this year an exhibition of Japanese art, which is said to surpass anything of the kind that has ever been seen in Germany. The show was arranged by Oscar Graf, and remains open until the middle of September. Unfortunately I was unable to see it, and cannot report details.

The Berlin Secession has completed the first decade of its life. It has not managed to force its way into official recognition within that time, but it has gained a much more important and general recognition on the part of the general public. The influence it has come to exercise is unusually strong and it has extended to its bitterest enemies, to the opposite party, which embraces official Berlin art. They have learned no end of things from the Secession, adapted their old ideas to the new ones to such a degree, that they now boast, ' Look upon our shows ! You will find very little difference between them and those of your much vaunted Secession.' There is a grain of truth in it, though it has come to be much overstated. And it speaks, as it stands, a good deal more for the Secession, than for the opponents who have mended their ways.

With the Secession it is not a matter of ideals, but of principle. They have cultivated certain developments in art, it is true, but they have not excluded any. They have exhibited Marées, Menzel, Leibl and even so conservative an artist as Krüger. But what the society tends to effect, above all, is an open passage for every new departure, that seems to enclose a germ of truth and of power within itself. Doubtless many of these departures come to nothing, and the fostering of them has accorded a wild and reckless look to many of the Secession exhibitions, for example to that of last year. At present, the new men are taking their cue from Cézanne and the Parisians who like Matisse, etc., have been encouraged by him. It cannot be denied that the everlasting coquetting with Parisian painters does not speak well for the ' new men ' who are continually launched by the Berlin Secession ; no more does the circumstance that each ideal is admired scarcely long enough to have been really comprehended and digested, before it is discarded for a new one. However, all is life and push with the Berlin Secession, and that may go for something. There is no stagnation and no remaining self-satisfied with positions once achieved, which has been the bane of German art for some of the past generations.

The small Secession Exhibition at Berlin, 272 pictures and 53 sculptures, is doubtless the most interesting among this year's German shows : its standard of excellence is the highest. During the past twelvemonth the real founder and enthusiast of the socicty, Walter Leistikow, died, and there was an excellent commemorative exhibition of his beautiful landscape work, covering all periods of his style, from the *Brickyards near the Water*, painted 1893-4 and now in the Dresden Gallery, to the *Sunlight on Lake Hertha*, one of the last pictures he finished in 1908. The grandly decorative work of his middle style, such as the *Grunewaldsee* (1897, Museum at Magdeburg), *Bridge in Grunewald* (1899, belonging to the City of Charlottenburg), seem to me to be those upon which his fame will rest most securely. They are intensely subjective in feeling, and yet the remove from realism does not make itself felt in the nature of a strain.

This room and Hodler's big picture for the University at Jena, *The Exodus of the Students of Jena*, 1813, were the two *clous* of the exhibition. Probably no man at present has grasped a more telling style of monumental painting than Hodler. He knows how a huge wall must be treated so as to have an effect not like, but parallel to the best of easel pictures. All the greater pity it is that he constantly debases his art by puerilities of execution, and by loading it with overwrought conceits which should be the province of the spirited poet, but which a painter, and above all a monumental painter, cannot handle. Moreover, his eccentricities of draughtsmanship also go far to make his work unpalatable ; and all these drawbacks are the more to be deplored, since they seem so far fetched and unnecessary.

It is always a pure delight to meet with many

of the old pillars of the Secession showing up well. Liebermann, of course, is among them, and W. Trübner, whose *Still Life of Roses and Oranges* discovers him a worthy heir of Feuerbach. Then there are Heinrich Hübler, the master of fine *Interiors*, an unusually superb Japanese one among them, this year, and Ulrich Hübner, who is approaching the quality of W. Maris's most exquisite work, L. von Hofman, continually in search of new paths, though among his old ones many are beautiful enough, and Orlik, Spiro, H. Olde (portraits), Kalckreuth (the same), Thoma, Stadler.

There were several very interesting Vuillards on view, painted on boards, with the brown colour of the original board showing through and being utilized as the keynote of the colour-harmony. There was also one of the very best Van Gogh's—a *Still Life* of books and Japanese matting—ever shown in Germany. Sterl had contributed a striking sketch of a few musicians of the *Imperial Russian Orchestra*, full and deep in coloration and utilising well the piquant contrast of the solid red of the uniforms and the peculiar grey of the music stands. Lovis Corinth's *Susannah and the Elders* and especially *Bathsheba* are two most powerful pictures. He still delights in the coarsest of models, and the brutality of his conception makes it difficult to follow him, but never has there been painting of the nude superior to this. None of the tricks of the defunct realistic school is in evidence; yet this flesh is alive and one feels, as it were, the blood pulsating within.

Among sculptors Albiker, Barlach, Marcks, Gaul, contributed as usual splendid work, and among new men P. Osswald and H. Schmidt seem particularly full of promise.

Gustav Klimt contributed but one canvas, the *Portrait of a Lady* seated; to my mind it is the most exquisite piece of art in the entire show. This kind of art is most emphatically caviare to the general, and it works upon the most refined of susceptible senses. The manner in which the modelling is effected, light in light, without the shadow of a shadow; the bewitching triad of old gold, pale rose and mother of pearl which strike the keynote of the colour symphony are fascinating beyond words. Those hands, with slightly interlaced fingers and a perfectly divine delicacy! All of it is unearthly, celestial in its beauty, and yet there is a power to suggest tissue and texture which has never been surpassed. I should call the portrait the evanescence of the very highest stage of culture to which the human race has yet attained.

H. W. S.

ART IN AMERICA

POTTERY OF THE HITHER ORIENT IN THE METROPOLITAN MUSEUM—IV[1]

THE sixteenth century ushers in the lustred and unlustred semi-porcellanous faience, which is usually met with in the form of bottles, bowls, flower-holders, narghili, etc., many examples of which are figured by Wallis in his catalogue of the Godman collection, plates 8-16. A good example of a blue glazed bottle, covered with a rich copper lustred floral pattern, is shown under Plate I, 1. The perfection of enamelling of mural tiles is reached by the time of Shah Abbas I., 1585-1628. To his reign are attributed those truly regal wall tiles, decorated in the richest colours and representing the reception of European merchants by the favourites of the Shah's court. These tiles are bright with the most vivid turquoise, of a richness that takes one back to the turquoise glazes of Egypt's Twelfth Dynasty, with brightest yellows and greens, deep purple, black, white and deep cobalt blue, their general style showing marked Chinese influence. Specimens of this rare tile work are preserved both in the Victoria and Albert Museum and in the Metropolitan Museum of Art in New York. They are said to have come from the palace of Chehel Sitún at Ispahan, where they formed part of the dado for one of the reception rooms. Syrian ('Damascus') tiles of this period are especially rich both in colour and design. A strikingly rich example is that shown under Plate I, 2, a tile decorated with a graceful foliated arabesque, painted in brightest turquoise and deep cobalt blue on pure white, a turquoise and cobalt band running about the outer edge.

Another exceedingly rich and decorative example of 'Damascan' ware is Plate I, 3, a plate decorated with grapes, leaves and scale work, in turquoise and cobalt on white. Other characteristic examples of the wares of Asia Minor, whether of Damascus, Rhodes, or Constantinople, it is impossible to say, are shown under Pl. I, 4, and Pl. II, 1, a plate and ewer, rich with floral designs in cobalt or turquoise blue, green and ochreous red. Pl. II, 2, is an exceedingly interesting example of this Asia Minor ware, bearing, as it does, a long inscription in regard to the dedication of a church, and the date 1646. The earlier faience of Anatolia is exemplified in Plate II, 3, a vase decorated in blue on white, while to Daghestan are generally assigned the watery polychrome painted plates in the style of that under Plate II, 4.

GARRETT CHATFIELD PIER.

[1] For the previous articles, of which the present concludes the series, see THE BURLINGTON MAGAZINE, Vol. xiv, pp. 120, 387 (November, 1908, March, 1909), and Vol. xv, p. 263 (July, 1909).

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